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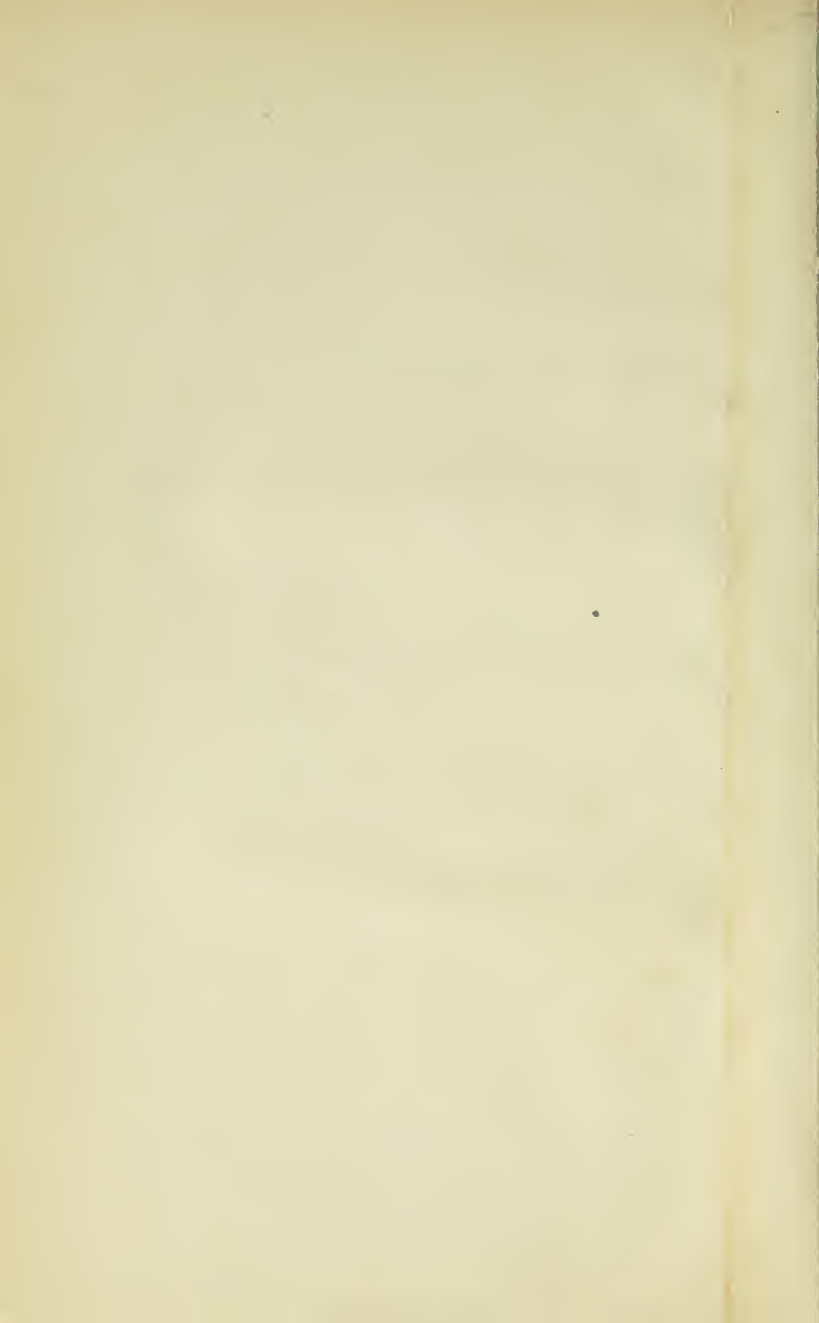


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A  
GRAMMAR

OF THE

JAPANESE WRITTEN LANGUAGE.

BY

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*WORKS BY THE SAME AUTHOR.*

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**A GRAMMAR OF THE JAPANESE SPOKEN LANGUAGE.**

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**THE NIHONGI;** or, Chronicles of Japan from the  
Earliest Times to A.D. 697. Translated from the Original Chinese and  
Japanese.

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**A HISTORY OF JAPANESE LITERATURE.**

---

**SHINTO.** *In preparation.*

## INTRODUCTORY REMARKS.

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IN its structure, the Japanese language possesses all the characteristics of the Turanian family. It is in the main an agglutinative language, that is to say, the roots of words suffer no change,\* and the results which are obtained in European languages by inflection are arrived at in Japanese by the use of separate particles suffixed to the root. Like the other languages of this family, Japanese has no formative prefixes such as the German *GE*, or the reduplication of the perfect in Latin and Greek verbs. Its poverty in conjunctions and copious use of participles instead is another point of resemblance. The Japanese language is further an example of the rule common to all languages of this family, that every word which serves to define another word invariably precedes it. Thus the adjective precedes the noun, the adverb the verb, the genitive the word which governs it, the objective case the verb, and the word governed by a preposition the preposition.

The number of vocables common to Japanese with its kindred tongues is much smaller than might have been expected. The only language which contains any con-

\* It may be a question whether the addition of the vowels *a*, *i*, *u* and *e* to the roots of verbs (see Chap. IV.) is agglutination or inflection. To the Japanese mind they are not distinct from the root, and a Japanese knows nothing of such forms as *mat* (wait), *tab* (eat). These vowels have no meaning in themselves. They only serve to modify the meaning of the root, and therefore the term inflection appears more appropriate. It has accordingly been used in this treatise to distinguish these changes from agglutination proper, or the addition of particles which have a distinct meaning of their own, and are recognized by those who use the language as separate from the root.

siderable proportion of words which are also found in Japanese is that spoken in the Loo-choo Islands. Loochooan is very closely related to Japanese, but Mr. B. H. Chamberlain's researches show clearly that its grammar differs so much that it cannot be regarded as a mere dialect.

The Korean language has also an affinity with Japanese. The number of common roots is apparently not considerable, but the resemblance in grammatical structure is very close.

The vocabulary of the Japanese language, as it appears in its oldest monuments, is, in so far as it is possible to judge, homogeneous. It contains only a very few of the Chinese vocables which are so plentiful in its later forms.

According to Japanese accounts, the study of Chinese was first introduced into Japan in the third century of the Christian era, when Chinese books and teachers were brought over from Korea;\* but even if these accounts can be depended upon, the influence of these teachers was probably confined to the Court, and had little permanent effect. A succession of other teachers afterwards arrived from Korea, but it was not till the sixth century, when Buddhism was first introduced into Japan, that the study of Chinese became general. From this time it spread rapidly. The profane literature of China was also studied, and Chinese words began to find their way into the Japanese language. This process has gone on uninterruptedly up to the present day, and now

\* The old Japanese histories inform us that a teacher of Chinese called *Ajiki* came over to Japan from Korea A.D. 284, for which the correct date is 404. In the following year a second, named *Wani*, was sent for. *Wani* is said to have brought with him the *Ron-go*, or Confucian Analects, and *Sen-ji-mon*, or thousand character classic, but there must be a mistake about the last-named work, as it was not written till more than two hundred years later. These two scholars were subsequently made instructors to the Imperial Prince. There is, however, evidence that Chinese books were brought to Japan in the preceding reign.

the Chinese words in the language far outnumber those of native origin.

The Chinese pronunciation first adopted by the Japanese was that of the province of *Go* (*Woo* or *U* in Chinese). This province contained Nankin, the capital of China under the eastern Tsin dynasty, which began A.D. 317, and it also contained the capital of the southern of the two empires into which China was divided during the dynasties which succeeded from A.D. 420 to A.D. 589. It was the *Go* pronunciation that the Buddhist priests used (and continue to use) in their litanies, and the greater number of the Chinese words which found their way into Japanese in the early period of Chinese learning have come down to us with the *Go* pronunciation. Most of the *kana* are Chinese characters pronounced according to the *Go-on*, or with slight modifications of it. The reason for choosing this dialect was no doubt simply because the province where it was spoken lies nearest to Japan, and was at that time the most flourishing part of the Chinese Empire. The intercourse between Japan and this part of China was considerable, and was not confined to matters of religion and learning only. Many Chinese customs and much of their civilization were adopted at the same time. To this day a draper's shop is called in Japan a *Go-fuku-ya*, or "Go-clothing-house," showing that what we are accustomed to consider the Japanese national costume was at first an imitation of the dress of *Go*. Japanese grammarians give as an additional reason for preferring the *Go* pronunciation, or *Go-on* as it is called, that it approached more closely to the sound of the Japanese language, and was therefore more easy of pronunciation. It is not to be supposed, however, that any Japanese, except perhaps a few scholars who visited China, ever acquired the true Chinese pronunciation. It is impossible to represent any Chinese dialect accurately by the

Japanese syllabary. English written in this way becomes almost unrecognizable, and the metamorphosis undergone by Chinese when subjected to the same process is much greater.

A second mode of pronouncing Chinese was introduced into Japan not long after the *Go-on*. This is what is known as the *Kan-on*. *Kan* (in Chinese *Han*) is the name of the celebrated dynasty which ruled in China during the period from B.C. 206 till A.D. 265. Under it flourished the greatest literary men that China has produced, and even at the present day the Chinese are proud to call themselves "sons of *Han*."

In a number of expressions *Kan* is used by the Japanese as equivalent to "Chinese." Thus, *Kan-seki* are Chinese books; *Kam-bun*, Chinese composition; *Kan-go*, a Chinese word; *Kan-gaku*, Chinese learning, &c. In the term *Kan-on* however, the word *Kan* has a narrower signification. The *Kan-on* was the dialect which continued to be spoken in the province of Honan which had contained the seat of the government of the Han dynasty. It was the most refined and cultivated language of China at this period, and occupied a position similar to that now held by the so-called Mandarin dialect. It was recognized as the standard pronunciation by the Chinese teachers from *Go*, although they spoke and taught their own dialect; and even the Buddhist divines, who did more than any other class of scholars to establish the *Go-on*, did not altogether neglect the study of the *Kan-on*. The *Go-on* had become widely adopted before much attention was paid to the *Kan-on*. The latter was, however, recognized as the standard, and succeeded gradually in establishing itself as the more usual pronunciation of Chinese words. It is now, except in rare cases, the only one given in Japanese dictionaries of the Chinese character, but a multitude of words is still pronounced according to the *Go-on*. The *Kan-on* often coincides with the *Go-on*, but it is as frequently widely



different, and the use of these two systems of pronunciation has therefore given rise to considerable confusion. In the case of the more ancient *nengô*, or names of periods, and of the names of the Mikados, it is often doubtful which is the correct pronunciation, and in many cases either may be followed at pleasure.

The modern official Chinese language is called by Japanese the *Tô-in*. *Tô*, in Chinese *Tang*, is the name of the dynasty which flourished in China from A.D. 618 to A.D. 906, but this word is used by the Japanese for China and the Chinese nation generally. A Chinaman is popularly called *Tô-jin*, and *Tô-in* means simply the modern Chinese as opposed to the Japanese traditional pronunciation. The *Tô-in* has been generally adopted in the case of a very few words only, as for instance 明, which is pronounced *Min* (Chinese *Ming*) when the dynasty of that name is meant. It is also the pronunciation used in their litanies by the branch of the Zenshiu sect of Buddhists known as the *Ôbaku ha*. The *Ôbaku ha* was founded by missionaries from the monastery of *Ôbaku*, in China, who came over to Japan A.D. 1692, and established themselves at Uji, not far from Kiôto. Like the *Go-on* and *Kan-on*, the *Tô-in* differs considerably in the mouths of Japanese from the true Chinese pronunciation.

The accents are neglected in the present Japanese pronunciation of Chinese words. There are, however, some traces of them to be found in the spelling. Where the same character has two different accents, the spelling usually varies, and the characters which have the entering accent in Chinese may be recognized from the Japanese spelling ending in *tsu*, *chi*, *ku*, *ki*, or *fu*.

Chinese words can generally be easily distinguished from those of Japanese origin. They end much oftener in diphthongs and in the letter *n*, and are usually associated in twos or threes, so that when one is known to be Chinese the

others may be presumed to be so also. Another aid to their recognition is the fact that in Japanese syntax they are always treated as nouns. There are, however, a few cases in which genuine Japanese words have assumed an appearance which makes them hard to be distinguished from Chinese. For instance *sata*, though really a Japanese word, identical with the root of *sadaka*, *sadameru*, &c., is usually written with the Chinese characters 沙汰, and in this shape it has all the appearance of a Chinese word. On the other hand, a good number of Chinese words which were introduced in the early days of Chinese learning have become so thoroughly assimilated that they might easily be mistaken for Japanese words. Such are *zeni* (cash), which is only another form of *sen* 錢, *semi* (cicada) for *sen* 蟬, *enishi* (connexion) for *en-shi* 縁, *fumi* (letter) for *fun* 文.

During the fourteen centuries over which our knowledge of the Japanese written language extends, its grammar has suffered but little change,\* and such modifications as it has undergone have been slow and gradual. There is no gap between ancient and modern Japanese like that which divides Latin from Italian, or even that which separates the English of the period before the Norman conquest from that now spoken. Such changes as have occurred consist chiefly in the disuse of certain particles and terminations, in modifications of the meaning and use of others, and in the

\* The grammatical structure of the Japanese language is looked upon by native writers as an institution of Divine origin, and they attribute to this cause the substantial unity which it has maintained throughout its entire history. Heretical views of grammar, or bad grammar, are therefore a very serious matter in Japan. *Amatsu oho mi kami no mi tsutahe ifu ni shi habereba, sono okite ni tagahi ayamaru koto ha mi kuni wo kegashi-tatematsuru no tsumi fukak' arubeshi.* "Grammar having been handed down to us from the great and august gods of heaven, errors contrary to their ordinances must be a heinous crime, casting disgrace upon our august country."

disregard, to some extent, in the later forms of the language of the rules of syntax of classical Japanese.

The progress of these changes marks three stages in the history of the Japanese language. 1st, that of development, extending to about A.D. 900; 2nd, that of maturity, including the four following centuries; and lastly, that of decay, extending from A.D. 1300 up to the present time.

The latter half of the eighteenth century and the first half of the present witnessed a brilliant revival of the study of the old language, and it may be doubted whether Japanese has not attained a higher degree of perfection in the archaeological and philological works of Mabuchi, Hirata, and more especially Motowori, than even in the golden age of its literature. But it is to be feared that this is no more than an eddy in the main current. The old language is at present falling more and more into neglect, and the faculty of writing or even understanding it is becoming rarer every day. Its use is confined to learned treatises far removed from the daily concerns of life.

The style most in vogue at present (and used in official documents, newspapers, &c.) is modelled on literal translations of Chinese books. It is charged with Chinese words, idioms, and constructions to such a degree that, whether read or written, it is often entirely unintelligible to an unlettered Japanese, and its grammar is only a skeleton of the luxuriant system of the older language. [See specimens VII., VIII., and IX. at the end of this volume.]

The modern popular written language occupies an intermediate position between the old language, of which it is the true offspring, and the mongrel Chinese type just described. It is looser in its syntax and poorer in grammatical appliances than the former, but it has enriched its vocabulary by a liberal adoption of Chinese words. The Chinese element is, however, confined to the vocabulary, and there are few traces

in this style of Chinese idioms and constructions. Books addressed to the unlearned class—such as novels, tales, the romances which take the place of history and biography to all but scholars, a certain proportion of the popular poetry, &c.—are composed in this style.

The spoken dialect of Japan differs so considerably in its grammar from the written idiom that it almost deserves to be regarded as a new language. Its position is not unlike that of Italian in the middle ages, when it was only a spoken dialect, the language used for literary purposes being exclusively Latin. The difference, however, is much less in degree than in the case of Italian and Latin. The principal characteristic of the spoken language is a tendency to pass from the agglutinative into the inflectional stage of development, many suffixes which are in the written language distinct from the root being in the spoken dialect blended with it in such a way that the separate elements can no longer be distinguished except by the scholar. For instance, where the written language has *shimahi-tari*, the spoken has *shimatta*; for the written form *ari-tari-keri*, the spoken dialect has *attake*; for *ara-mu. arô*; for *kata-ku*, it has sometimes *katô*, and so on.

Among these various forms of Japanese, the classical literary language of the tenth, eleventh, twelfth, and thirteenth centuries has been selected as the most suitable standard for grammatical purposes, and such differences as the other forms of the language present have been noted as variations from it. The spoken dialect, however, differs so considerably from any of the written forms that it has been found more convenient to exclude it from the scope of the present work, and to make it the subject of a separate treatise.

A considerable portion of the literature of Japan is written in the ancient classical Chinese language which is still

employed to a small extent. There seems, however, every reason to believe that it will soon share the fate of Latin in Europe, and fall entirely out of use except for a few purposes of a special character.

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## CHAPTER I.

### WRITING, PRONUNCIATION, ACCENT, LETTER-CHANGES.

The origin and history of an alphabet, which in several forms has been found inscribed on certain ancient scrolls deposited in the treasuries of Japanese Temples, have been a fruitful subject of controversy amongst native scholars. Some have maintained that these letters, which they call the *Shindaiji*, or "letters of the age of the gods," are of vast antiquity, but it is now admitted that they are nothing more than the Korean script known as *Onmun*, invented by a king of that country towards the middle of the fifteenth century, and actually in use there at the present day.

Japanese is written by means of Chinese characters both in the square (see I., II., VII., and VIII. of the specimens at the end of this volume) and cursive (see specimens IV., V., and IX.), and also in several intermediate forms. The order is the same as that of Chinese, viz., from top to bottom in columns proceeding from right to left.

In writing Japanese, a Chinese character may have one of four different values.

1. It may be the equivalent of a Chinese word (*on* or *koe*).
2. It may be the equivalent of the synonymous Japanese word (*kun* or *yomi*).
3. It may represent the mere sound of the Chinese word (*ji-on* or *kana*).
4. It may represent the mere sound of the Japanese word (*kun* or *kana*).

In the two former cases a Chinese character has an ideographic value; in the two latter it has a phonetic value. When used in the former capacity, Chinese characters are



termed by Japanese writers *mana*; when used in the latter capacity, they are called *kana*. *Mana* means "true name," implying that this is the true use of a character, while *kana* (contracted for *kari-na*) means "borrowed name," as in this case the mere sound of a character is "borrowed" in order to express the whole, or more frequently only a part of a word unconnected with it in meaning.

Every Chinese character may be used as the equivalent of a Chinese or of the synonymous Japanese word, and a considerable number of them are also occasionally employed phonetically. For example, 天 (heaven), may be equivalent to (1) the Chinese word *ten*, (2) the Japanese word *ame*, or (3) the mere sound *te* or *ten*. 天 is not used for the mere sound *ame*, as distinguished from the word *ame* (heaven). An instance of a Chinese character used to represent the mere sound of a Japanese word is 三, which is used for the sound *mi* (4), as well as for the Japanese word *mi* or *mitsu* "three" (2), and the synonymous Chinese word *san* (1).\*

In the oldest Japanese writing, the Chinese characters are generally *mana*, and have their ideographic value. The *Kojiki*, for instance, is written principally in *mana*, as are also the *norito*, or ancient Shintô prayers. Specimen I. (from the *Kojiki*) at the end of this volume is an example of this stage of Japanese writing. It will be observed that the Chinese order of the characters is followed, and it might perhaps be

\* This may be illustrated by the following example of the results which would have taken place had the Roman numeral signs been made use of in a similar way in writing English:—"On the III Cenary (1) a C (2) times I C (3) him to you, although it tC (4); i.e., "on the ter-centenary a hundred times I sent him to you, although it thundered." Here C has first its proper meaning, and represents the Latin word *cent*. (a hundred); second, it has its proper meaning, and represents the English word "hundred"; third, it represents the Latin sound *cent* only, the meaning being different; fourth, it represents the English sound *hundred*, the meaning being different.



suspected that the *Kojiki* was intended as Chinese, and not as Japanese at all. The authority of Motowori, however, is against such a supposition, and he has even given us a restoration in *Kana* of the entire text, as he conceives it to have been originally read. In the *norito*, the characters are written in their Japanese order.

But even in this early stage it was occasionally found necessary to give the Chinese characters a phonetic value, in order to write Japanese proper names of unknown or doubtful derivation, and other words or particles for which there were no convenient Chinese equivalents. Besides, in the case of poetry, *mana* could only give the meaning, whereas with *kana*, not only the meaning, but the precise words and particles used could be expressed, and consequently the metre rendered discernible. These causes gradually gave rise to a more extended use of the Chinese characters as mere phonetic signs. The poetry in the *Kojiki* is written in *kana*, and in the *Manyôshû*, a collection of poems extending over the period from the fifth to the ninth century, a gradual increase in the proportion of phonetic signs is plainly observable.

At this period the analysis of the sounds of the language into forty-seven syllables had not been made, and inasmuch as many different characters were used not only for each of these forty-seven sounds, but also for many of a composite nature, great confusion resulted, much of which is now avoided by the use of the alphabets, or rather syllabaries, known as the *Katakana* and *Hiragana*. There is some doubt respecting the exact date of their first introduction, but it is known that both had come into general use by the end of the ninth century of our era.

The *Hiragana* syllabary can hardly be called an invention. It consists simply of abbreviated cursive forms of a limited number of the more common Chinese characters. This syllabary consists of forty-seven syllables, but each syllable

is represented by several characters, and as some of these are written in several different ways, the entire number of signs amounts to about three hundred.

The *Katakana* syllabary is of a more artificial character. It consists, like the *Hiragana*, of forty-seven syllables, but there is only one sign for each. Most of the *Katakana* characters are abbreviated forms of Chinese square characters, one side (*kata*) or a part being taken to represent the entire character. Thus 𠂔 (*i*) is an abbreviated form of 伊, 𠂔 (*ro*) of 呂, and so on.\*

Modern Japanese writing is an intermixture of Chinese characters used as ideographic signs (*mana*) with *Katakana* or *Hiragana*. The proportion in which these elements are combined varies greatly, and is different even in different editions of the same book, words which are at one time represented by *mana*, being at another expressed by means of *Katakana* or *Hiragana*. In other respects, too, there is great irregularity. The following rules are therefore subject to numerous exceptions:—

1. *Mana* are used for all words of Chinese origin, and for the roots of the more important Japanese words (*na* and *kotoba*).

2. *Katagana* and *Hiragana* are used for grammatical terminations, and for the less important words of Japanese origin (*teniwoha*).

3. *Katagana* or *Hiragana* are often found, as in Specimen VI. at the end of this book, written to the right of a Chinese character, to represent phonetically the Chinese or Japanese word to which it is equivalent. They may also be written to the left, as in Specimen III., but this is less common.

\* It is a curious fact, that notwithstanding its greater simplicity and convenience, the lower classes of Japanese are unacquainted with the *Katakana*, and even scholars prefer the *Hiragana* for most purposes.

4. *Katakana* are found with the square form of the Chinese character (see Specimens I., II., VII., and VIII.); *Hiragana* with the cursive form (see Specimens IV., V., and IX.).

5. *Katakana* are occasionally employed amongst *Hiragana* in writing interjections, foreign words, and also where italics would be used in English.

The pronunciation of the *Katakana* and *Hiragana* is not always identical with that of the characters from which they are derived. *て* and *てゝ*, for instance, are pronounced *te*, although derived from *天*, which has the sound *ten*.

The *Katakana* and *Hiragana* are arranged by native grammarians in two different orders. That in popular use is styled *iroha*, from its first three letters. In this arrangement the forty-seven sounds constituting the syllabary have been made into a line of doggerel verse as an aid to the memory. The following table (Table I.) exhibits the *Katakana* and *Hiragana* arranged in this manner. The first column contains the English pronunciation, the second the *Katakana* with the Chinese characters of which they are abbreviated forms, and the remaining columns the *Hiragana* letters, together with the Chinese square characters from which they are derived. In this table the *Hiragana* letters are arranged in order of their most frequent occurrence, those in the first space being far more frequently met with than the others. It is this variety which is given in native educational works and taught in schools, and at first the student had perhaps better confine his attention to it.

PRON.	KATA-KANA.	HIRAGANA.				
1. i	イ 伊	い <sup>✓</sup> 以	異	伊	意	移 <sup>ろ</sup> 移
2. ro	ロ 呂	ろ 呂	呂	呂	慮	路
		侶	露			
3. ha	ハ 八	は <sup>✓</sup> 波	走	走	ハ 八	者
		盤	盤	盤	半	破
		* 婆	巴			
4. ni	ニ 二	に <sup>✓</sup> 仁	二	耳	尔	尔
		余	丹	兒		
5. ho	ホ 保	ほ <sup>✓</sup> 保	保	保	本	本

\* *Nigori* only, i.e., *ba*.

TABLE I.

PRON.	KATA-KANA.	HIRAGANA.				
ho <i>Cont'd.</i>		実 實				
he	へ 皿	へ 皿	遍 遍	遍 遍	閉 閉	邊 邊
		篇 篇	弊 弊	* 辨 辨		
to	ト 止	と 止	と 止	と 止	登 登	登 登
		東 東	度 度	斗 斗		
chi	チ 知	ち 知	ち 知	ち 知	遲 遲	地 地
ri	リ 利	り 利	利 利	利 利	里 里	理 理
		梨 梨	李 李	離 離		
nu	ヌ 奴	ぬ 奴	怒 怒	怒 怒	努 努	

\* *Nigori* only, i.e., *be*.

	PRON.	ATA KANA.	HIRAGANA.				
11.	ru	ル 流	る 留	る 留	流 流	流 流	る 累
			累 累	類 類			
12.	wo	ヲ 乎	を 遠	を 遠	乎 乎	乎 乎	
			越 越	弘 弘	緒 緒		
13.	wa	ワ 和	わ 和	和 和	王 王		
14.	ka	カ 加	か 加	か 可	可 可	閑 閑	家 家
			歌 歌	哥 哥	賀 賀	* 我 我	
15.	yo	ヨ 與	よ 与	よ 与	与 与	余 余	余 余
			餘 餘	餘 餘	代 代		

\* Nigori only, i.e., ga.



TABLE I.

PRON.	KATA-KANA.	HIRAGANA.				
6 ta	タ 多	た 太	た 太	堂	堂	多
		多	多	多	當	
7. re	レ 禮	れ 禮	れ 禮	れ 禮	禮	連
		麗				
8. so	ソ 曾	そ 曾	そ 曾	所 曾	所	所
		楚	楚	處	* 叙	
9. tsu	ツ 門	つ 門	つ 門	門	徒	津
		都				
o ne	ネ 祢	ね 祢	祢	祢	年	然

\* Nigori only, i.e., zo.

	PRON.	KATA-KANA.	HIRAGANA.				
26	na	ナ 奈	ナ 奈	ナ 奈	ナ 奈	ナ 奈	ナ 那
			ナ 那	ナ 那	ナ 南	ナ 難	
22.	ra	ラ 良	ラ 良	ラ 良	ラ 良	ラ 羅	ラ 羅
23.	mu.	ム 牟	ム 武	ム 武	ム 牟	ム 無	ム 舞
			ム 舞	ム 舞			
24.	u	ウ 宇	ウ 于	ウ 宇	ウ 有	ウ 雲	ウ 雲
25.	(w) i	イ 井	イ 爲	イ 井			
26	no	ノ 乃	ノ 乃	ノ 乃	ノ 能	ノ 能	ノ 農
			ノ 濃				



PRON.	KATA-KANA.	HIRAGANA.				
0	才 於	れ 於	に 於	お 於	か 於	
ku	ク 久	く 久	久 久	九 九	具 具	俱 俱
		孔 孔				
ya	ヤ 也	也 也	屋 屋	耶 耶	夜 夜	
ma	マ 万	末 末	末 末	末 末	満 満	満 満
		万 万	萬 萬	麻 麻		
ke	ケ 个	け 計	計 計	希 希	氣 氣	个 个
		以 个	造 造	造 造		
fu	フ 不	ふ 不	不 不	婦 婦	布 布	富 富

PRON.	KATA-KANA.	HIRAGANA.				
ko	コ 己	こ 己	古 古	許 許	故 故	
e	エ 江	江 江	え 衣	衣 衣	兄 兄	盈 盈
		要 要	愛 愛	衣 衣		
te	テ 天	て 天	天 天	豆 豆	亭 亭	帝 帝
		傳 傳	轉 轉	手 手		
a	ア 阿	あ 安	安 安	阿 阿		
sa	サ 散	さ 左	佐 佐	左 左	差 差	佐 佐
		散 散	草 草	斜 斜	謝 謝	
ki	キ 幾	き 幾	起 起	幾 幾	支 支	支 支

39

40

TABLE I.

42.

43.

44.

PRON.	KATA-KANA.	HIRAGANA.				
ki <i>Cont'd.</i>		木 木	喜 喜	幾 幾		
yu	ユ 勇	由 由	由 由	由 由	遊 遊	遊 遊
me	メ 女	め 女	免 免	面 面	米 米	馬 馬
mi	ミ 美	み 美	美 美	美 美	美 美	見 見
		身 身	三 三	微 微		
shi	シ 之	し 之	志 志	志 志	新 新	* 事 事
we	エ 慧	恵 恵	恵 恵	衛 衛	衛 衛	衛 衛
hi	ヒ 比	ひ 比	飛 飛	飛 飛	比 比	悲 悲
		日 日	非 非	火 火		

\* *Nigori* only, i.e., *ji*.

TABLE I.

PRON.	KATA-KANA.	HIRAGANA.				
45' mo	モ	も✓	毛	冇	冇	母
	モ	毛	毛	毛	毛	母
46 se	セ	せ✓	世	勢	勢	
	世	世	世	勢	聲	
47 su	ス	す✓	素	壽	為	數
	須	寸	春	壽	數	數
48 n	ン	ん				
	二	无				

The arrangement given in the following table (Table II.) is usually preferred by native scholars to the *iroha*. Here the syllabary (in the *Katakana* form) is arranged after a more scientific method, those syllables which contain the same vowels being arranged in upright columns, and those containing the same consonants in horizontal columns. It will be observed that this table contains fifty letters.

TABLE II.

	VOWEL.	K	S	T	N	H	M	Y	R	W
A	ア a	カ ka	サ sa	タ ta	ナ na	ハ ha	マ ma	ヤ ya	ラ ra	ワ wa
I	イ i	キ ki	シ shi	チ chi	ニ ni	ヒ hi	ミ mi	Ⓨ yi	リ ri	ヰ j
U	ウ u	ク ku	ス su	ツ tsu	ヌ nu	フ fu	ム mu	ユ yu	ル ru	Ⓤ wu
E	エ e	ケ ke	セ se	テ te	ネ ne	ヘ he	メ me	Ⓨ ye	レ re	エ e
O	オ o	コ ko	ソ so	ト to	ノ no	ホ ho	モ mo	ヨ yo	ロ ro	ヲ wo

Amongst these, however, the three letters which have circles drawn round them are not in use, and have only been introduced in order to fill up the breaks in the series.

The reason why no letters are required for *yi* and *wu* is no doubt the close affinity of *y* and *i* and *w* and *u*, which renders *y* and *w* almost inaudible in this combination. *Ye* is equal to *yi*+*a*, and the same remark is therefore applicable to it as to *yi*.

*N* final is omitted from the second Table. It is properly not a Japanese letter, the termination of the future, which is nearly the only place where it is found in Japanese words, having been anciently not *n*, but *mu*. It sometimes represents an *r* which has been assimilated to an *n* or *m* following.

The Japanese language does not possess the sounds *si*, *ti*, *tu*, or *hu*. For *si* it has *shi*; for *ti*, *chi*; for *tu*, *tsu*; and for *hu*, *fu*.

⚡ and ㄥ, though belonging to the *w* column, are not pronounced *wi* and *we*, but *i* and *e*. No doubt the original pronunciation was *wi* and *we*. *Wo* (ㄨ) was formerly considered one of the *a* (ㄆ) *i* (ㄇ) *u* (ㄨ) *e* (ㄣ) series, and *o* (ㄛ) was placed along with *wa* (ㄨ) *i* (⚡) *wu* (ㄩ) *e* (ㄣ). Motowori corrected this error, but it is still found in many Japanese books. The *Wakun Shiwori*, for instance, follows the old practice.

It will have been observed that the preceding Tables do not contain the letters *g*, *z*, *j*, *d*, *b*, and *p*. Neither the *Hiragana* nor the *Katakana* originally provided any means of distinguishing the syllables commencing with these letters from those beginning with *k*, *s*, *sh*, *t*, and *h*, and there are many old printed books in which the distinction is not marked. The passage at the end of this volume, taken from the *Taketori Monogatari*, is in example of this practice. The diacritic mark (ゝ) known as the \**nigori*, placed to the right of the letter, is now made use of for this purpose. It is the same for both *Hiragana* and *Katakana*. The letter *p* had no existence in the older form of the language. It is now marked by a small circle (°), called the *han-nigori*, written to the right of those *kana* which commence with *h* or *f*. The

\* *Nigori* means "impurity." It is opposed to *sunti* (purity), the term used in speaking of the unchanged sounds. An old form of the *nigori*, now little used, is 〇〇, as ㄱ〇〇 (*ga*). The *nigori* is often omitted, even at the present day.

use of these marks will be best understood from the sub-joined table :—

{	カ	ka	キ	ki	ク	ku	ケ	ke	コ	ko
{	ガ	ga	ギ	gi	グ	gu	ゲ	ge	ゴ	go
{	サ	sa	シ	shi	ス	su	セ	se	ソ	so
{	ザ	za	ジ	ji	ズ	zu	ゼ	ze	ゾ	zo
{	タ	ta	チ	chi	ツ	tsu	テ	te	ト	to
{	ダ	da	ヂ	dji	ヅ	dzu	デ	de	ド	do
{	ハ	ha	ヒ	hi	フ	fu	ヘ	he	ホ	ho
{	バ	ba	ビ	bi	ブ	bu	ベ	be	ボ	bo
{	パ	pa	ピ	pi	プ	pu	ペ	pe	ポ	po

#### OTHER MARKS USED IN WRITING.

1 (*Katakana*) or ㇿ (*Hiragana*) for *koto*, a “thing or action.” This sign is also used, more especially in the forms } or ㇾ, to mark the beginning of a speech or

quotation—thus 山寺. In this position it stands for *koto*,

in the sense of *kotoba*, “words.” In dramas it marks the beginning of the prose speeches of the actors,

ㇿ is also used for *koto*. It is a combination of the *Hiragana* ㇿ and ㇿ.

ㇿ or ㇿ, said to be a form of 上, is used for a Chinese character when repeated a second time, as 一 ㇿ *ichi-ichi*, “one by one.”

{ (with *Katakana*) and { (with *Hiragana*), said to be a'so abbreviated forms of 上, are put for the repetition of a word



of more than one syllable, as <sup>ヒ</sup>ト *hito-bito*, "men;" <sup>まて</sup> *mate*  
*mate*, "wait! wait!"

ゝ, said to be a further contraction of the same character,  
 is used for the repetition of a single syllable, as <sup>ハ</sup> *ha! ha!*  
*ha! ha! ha!* <sup>ゝ</sup> *koko*, "here."

○ ● and 丶 are marks of punctuation, but they correspond not so much to our periods and commas as to the rhythmical pauses made by the Japanese in reading. They will be found very unsafe guides to the structure of a sentence.

○ marks the beginning of a chapter or section. 一, which is merely the character *ichi*, "one," marks the beginning of shorter divisions than ○. It is often put where "item" might be used in English. A document, the sections of which are marked in this way, is called a *hitotsu-gaki* or "one-writing."

□ is the equivalent of the English [ ] or ( ).

└ marks the end of a paragraph.

キ is for ト キ *toki*, "time."

寸 is also used for *toki*, "time."

モ is for ト モ *tomo*, "although."

乙 is put for *gozaru*, "to be."

玉 is written for *tama*, the first two syllables of *tamafu*, the honorific auxiliary verb.

ヌ is put in *Katakana* for *shite*, "having done."

One or two lines drawn to the right of a word or character have the same effect as italics or capitals in English printing, as 

カ	ヨ
ク	リ

.

The same effect is produced by a line drawn round a word or letter, as 

ケ
ル

.



△ is put for *goza*, the first two syllables of *gozaru*, "to be."

升 is for *masu*, the polite termination of verbs in the spoken language.

In writing or printing Japanese, the divisions between the words of a sentence are not marked by corresponding spaces between the letters, as in English. The *Katakana* are written distinct from each other, but there is nothing to show where one word ends and another begins, while in *Hiragana* the letters are joined to each other or spaces left between them, entirely according to the caprice of the writer, and with no reference to the natural divisions of the words.

Japanese printing is in most cases an exact imitation of the written manuscript, the paper being pasted on the blocks which are then cut out, thus making a facsimile of the writing. This is, of course, impossible with moveable types, the use of which has lately spread extensively, but even in their case no spaces are left to show the divisions between the words, as in European printing.

#### PRONUNCIATION.

*a* has the sound of *a* in *father*.

*i* " " " " *i* " *machine*.

*u* " " " " *oo* " *book*.

*e* " " " " *ey* " *they*.

*o* " " " " *o* " *so*.

*U* frequently becomes *i* after *sh*, *j*, or *ch* in the Yedo pronunciation of Chinese words, as *shuku*, which is pronounced *shiku*.

The consonants have the same sounds as in English, except in the following cases:—

*S*, *Sh*.—*Se* and *shi* are the Yedo pronunciation. In some provinces these syllables are pronounced *she* and *si*.

*Ji*, the *nigori* of *shi*, is pronounced exactly like *dji*, the *nigori* of *chi*. A different spelling has been adopted in order

to preserve a mark of the different origin of these two letters. *Zu* and *dzu* are also often confounded, especially by natives of Yedo.

*T, D.*—The pronunciation of these letters differs slightly from the English sounds. In English the tip of the tongue touches the palate; in forming the Japanese sounds it is pressed more forward against the teeth.

*H, F.*—In the Yedo language the pronunciation of these letters resembles the English, except that in producing the Japanese sound represented by *f*, the under lip does not touch the upper teeth, but only approaches them, the result being a kind of strongly aspirated *wh*. In the west of Japan all this series of aspirates is pronounced *f*, not *h*. *Hizen* is called *Fizen*; *Hirado*, *Firando*, and so on. In the vulgar Yedo dialect *hi* is almost undistinguishable from *shi*.

*R.*—Especially before *i*, *r* differs considerably from the English sound. The true pronunciation can only be learnt from a native of Japan.\*

The pronunciation of combinations of Japanese letters in some cases differs considerably from that of the letters taken separately, and in order to be able to read Japanese books as they are read by the Japanese themselves, it is necessary to know not only the sound of each letter when taken separately, but also the changes which its pronunciation undergoes in these cases.

*Au, afu, ou, ofu oo, oho*, and *owo* are pronounced *ô*; and *eu, efu, eo*, and *eho* are pronounced *iô* or *yô*. Thus *sofu*, (to associate) is pronounced *sô*; *Ohosaka* is read *Ôsaka*; *sen-sou* (a battle) is pronounced *sen-sô*; *efu* (to get drunk), *yô*, and so on.

\* The Japanese *r* is a medial, and not an aspirate. It is formed in the same way as *d*, except that the tip of the tongue touches the roof of the mouth further back than in pronouncing that letter. Some Japanese make it almost *j*.

The latter part of this rule is in reality only a particular case of the former. In Japanese etymology, *e* is equal to *i+a*. *Eu* is therefore *ia u*: i.e., by the first part of the rule *iô* or *yô*. This explains some apparent difficulties in Japanese pronunciation. *Teu*, for instance, is pronounced *chô*, *te u* being equal to *ti a u*, i.e., *chi ô* or *chô*, *t* changing to *ch* before *i*, and *au* being contracted into *ô*. A similar analysis will show how it is that *defu* is pronounced *djô*; *sefu*, *shô*; and *heu*, *hiyô* or *hyô*.

Exception 1: In the terminations of verbs *afu ofu* are by most Japanese read *aii oii*.

Exception 2: In some words of native origin, *afu* and *ofu* are pronounced as written, for example—*afureru*, to overflow; *hofuru*, to slaughter.

*U*.—In pronouncing Chinese compounds, the first part of which ends with the letter *ku*, and the second begins with *k*, the *u* is lost, as in *moku-kon*, which is read *mokkon*. The vowels of the syllables *tsu* and *chi* are lost before a *t* following. *Chi* is in such cases written *tsu*, as in *motsute* (pronounced *motte*) for *mochite*.

*G*.—At the beginning of a word, *g* is the English *g* hard, but when it comes after other letters it has, in the Yedo dialect, the sound of *ng* in *ring*, as in *Nagasaki*, which is pronounced *Na-nga-saki*. In the genitive particle *ga*, *g* has also this sound. In the western dialect, *g* is in all cases the English *g* hard.

*Tsu*.—In modern Japanese and in Chinese words, *tsu*, except when it begins a word, is usually assimilated in pronunciation to a *k*, *s*, or *p* following. Thus *shitsu-so* is read *shisso*; *satsu-shari*, *sasshari*; *shutsu-kin*, *shukkin*; *Nitsu-pon*, *Nippon*, &c. This has caused *tsu* to become regarded as a mere phonetic sign of the doubling of a letter, and it is not unfrequently used by modern writers when the doubling has resulted from the assimilation of other letters

than *tsu*. Thus, *tattobu* is written *tatsu-tobu*, instead of *tafu-tobu*; *hossuru* is written *hotsu-suru*, instead of *hori-suru*. In Hiragana texts a Katakana *tsu* is occasionally used for the same purpose. Something of the kind is needed, for it is often difficult to determine whether the *tsu* has its proper sound or is assimilated to the following letters. The only rule which can be given is that *tsu* is usually assimilated in Chinese words and in the most modern form of Japanese, but not in the older language.

*H, F*.—Except at the beginning of a word, the aspirates *h* and *f* are lost in pronunciation. *Ha* becomes *wa*; *hi*, *i*; *fu*, *u*; *he*, *e*; and *ho*, *o*. It is this loss of the aspirate which enables *fu* and *ho* to form a crasis with the preceding vowel, as shown above.

The particle *ha* is pronounced *wa*, and *he*, *e*, as they are considered to form part of the word to which they are joined.

The aspirates are sometimes omitted even in writing. Thus we find *iu* for *ifu*, "to say"; *shimau* for *shimafu*, "to finish." This practice should not be imitated. The old language never has a syllable beginning with a vowel, except at the beginning of a word.

*N*.—Before *m*, *b*, and *p*, *n* is pronounced *m*.

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#### TRANSLITERATION.

In the first edition of this work, the rule adopted in spelling both Chinese and Japanese words in Roman letters was to give as nearly as possible the actual Yedo pronunciation of the entire word, irrespective of its spelling in Japanese *kana*. This method has been retained in so far as Chinese words are concerned, for in their case nothing is gained in a work like the present by an adherence to the Japanese spelling. In the case of Japanese words, however, the native spelling represents a more ancient pronunciation, and a

knowledge of it is indispensable for etymological purposes. It has therefore been thought advisable, in the present edition, to represent the spelling rather than the pronunciation, and each letter of the Japanese syllabary is consequently in all cases written with the same Roman letters, viz., those placed opposite to it in the foregoing tables. The preceding remarks on the modifications undergone by some letters when combined with others will enable the student to infer the actual pronunciation, and, for example, to read *sofu*, *sô*; *Nagasaki*, *Na-nga-saki*; *matsutaku*, *mattaku*, &c.

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#### LETTER CHANGES.

The letter changes which Japanese words have suffered in the course of time have, in the majority of cases, not affected their spelling, which continues, as is so often the case in our own language, to represent the ancient pronunciation. These changes have been pointed out under the head of "Pronunciation," but those of this class which have found their way into the spelling, together with the changes due to the action of euphonic laws in derivation and composition, are still to be noticed.

##### *Changes of Vowels.*

*Elision.*—The *u* final of adjectives, and of the negative particle *zu*, is elided before the initial vowel of the verb *aru*, "to be." Thus, *nakare* is written for *naku are*, *nagakari* for *nagaku ari*, *arazaru* for *arazu aru*.

Other examples of the elision of a vowel are:—

*Tari* for *te ari*.

*Tarahi*, "a wash-hand basin," for *te arahi*.

*Zaru* for *zo aru*.

*Kakari* for *kaku ari*.

*Sasageru*, "to offer," for *sashi-ageru*.

*Nari* for *ni ari*.

*Tari* for *to ari*.

*Mare* for *mo are*.

*Ariso*, "a reef," for *ara iso*.

The vowels of the syllables *mi*, *mu*, *mo*, and *ni* are often elided, the remaining consonant being then represented by the letter ヱ, which, as above observed, is pronounced *n* or *m*, according to the letter which follows it.

Examples :—

*Ason*, "a noble of the Court," for *asomi*.

*Inbe*, a man's name (pronounced *Imbe*), for *Imibe*.

*On*, the honorific particle, for *omi*.

*Kindachi*, "nobles," for *kimi-tachi*.

*Kanzashi*, a hair ornament, for *kamisashi*.

*Nanji*, "you," for *namuchi*.

*Nengoro*, "kindly," for *nemokoro*.

*Hingashi*, "east," for *himukashi*.

*Nanzo*, "what," for *nani zo*.

*Ikan*, "how," for *ikani*.

*Apharesis*.—In the older language, a hiatus was inadmissible in the middle of a word. It was therefore necessary, whenever the second part of a compound began with a vowel, either to elide the final vowel of the first part of the compound, as in some of the examples quoted above, or else to remove the initial vowel of the second part. The following are examples of the latter course having been taken :—

*Kamutsumari* for *kamu-atsumari*, "an assembly of gods."

*Towomari* (pronounced *tômarî*) *hitotsu* for *two amari hitotsu*, "eleven."

*Akashi* (name of place) for *Aka ishi*.

*Ogata* (name of place) for *Oagata*.

*Crisis*.—*I* followed by *a* becomes *e* in the termination *eri* of the perfect, the *e* being here the result of a crisis of the *i* final of the root of the verb, and the initial *a* of the verb *aru*,



“to be.” An instance of a somewhat similar crasis is *nageki* “lament,” for *naga iki* (lit. long breath).

An irregular crasis is that of the words *to ifu*, which are sometimes written *teu* (pronounced *chô*).

### *Other Changes of Vowels.*

*U*.—In a few words *u* has been introduced in order to give the syllable a fuller sound, as—

*Maukeru* (pron. *môkeru*) for *makeru*, “to provide.”

*Tauberu* (pron. *tôberu*) for *taberu*, “to eat.”

*Yauka* (pron. *yôka*) for *yaka*, “eight days.”

*Shikau shite* (pron. *shikô shite*) for *shika shite*, “thus,” “therefore.”

An *u* of this kind is occasionally introduced into Chinese words. For instance, one pronunciation of 佐官, usually read *sakwan* (a clerk in a government office), is *sô-kwan*, i.e., *sau-kwan*.

An *u* in the old language has not unfrequently become *o* in the later times, as *sodachi*, “bringing up,” for *sudachi*; *no*, “a moor,” for *nu*.

Where the first part of a compound ends in *e*, this vowel in a considerable number of cases becomes changed into *a*.

Examples:—

*Kana-mono*, “a metal fastening”; from *kane*, “metal,” and *mono*, “a thing.”

*Saka-mori*, “a drinking bout”; from *sake*, “rice beer,” and *mori*, root of *moru*, “to fill.”

*Da-bi*, “a torch”; from *te*, “the hand,” and *hi*, “fire.”

*Muna-gi*, “a roof tree”; from *mune*, “the breast,” and *ki*, “a tree.”

*Manako*, “the pupil of the eye”; from *me*, “the eye,” *no*, the possessive particle, and *ko*, “a child,” “something small.”

In a few cases *i*, in the same position, is changed into *o*, as *konoha*, “leaves of trees,” for *ki no ha*; *honoho* (pron. *honô*),



"a flame," for *hi no ho* (lit., "an ear of fire"); *hotaru*, "a fire-fly," for *hi-taru*, "that which drops from it fire."

*Attraction*.—The tendency to assimilate the vowels of successive syllables, which is common to the Japanese language with the other branches of the same family, has been termed attraction. In Japanese its action is comparatively limited. The following changes of vowels are probably due to this tendency.

*Shira-ga* "white hair," for *shira-ke*.

*Otodoshi*, "the year before last," for *atotoshi*.

*Ago ohokimi*, "my great lord," for *aga ohokimi*.

The pronunciation of *ou* as *ô* (see page 20) is also no doubt due to attraction.

The letters *i* and *u* are closely allied to each other in Japanese. It has been already observed at page 19, that in Yedo the *u* of Chinese words is in many words pronounced *i*. A few Japanese words are spelt indifferently with either letter, as *iwo* or *uwo*, "a fish"; *iroko* or *uroko*, "a fish scale"; *itsukushimu* or *utsukushimu*, "to love." The spoken language has *iku* for *yuku*, "to go"; and in some places *ibi* is heard for *yubi*, "a finger," and *iki* for *yuki*, "snow."

#### *Changes of Consonants.*

*Nigori*.—The most familiar change of consonants is the substitution for a pure (*i.e.*, hard) consonant (*viz.*, *k*, *s*, *sh*, *t*, *ts*, *ch*, or *h*, *f*), of the corresponding impure (or soft) consonant (*g*, *z*, or *j*, *d*, or *dz*, and *b* or *p*). [See above, page 21.] This occurs when the word beginning with a pure consonant is made the second part of a compound. The introduction of the *nigori* (*i.e.*, impurity) is not universal in such circumstances, and there is much irregularity with regard to it, the same compound being pronounced by some people with the *nigori* and by others without it, as for instance the name of the city Ohosaka, which some pronounce Ôsaka, others Ôzaka.

The following rules will serve as a partial guide to its use.

1. In forming compound verbs, the first element of which is also a verb, the *nigori* is not introduced. Ex.: *Sashi-hasamu*, *shime-korosu*, *hiki-toru*.

2. The initial consonant of the second element of most compound nouns takes the *nigori*. Ex.: *Jô-bukuro*, "an envelope," for *jô-fukuro*; *warahi-gusa*, "a subject of laughter," for *warahi-kusa*; *kana-bumi*, "a writing in kana," for *kana-fumi*.

The same change takes place in many Chinese compounds. Ex.: *Kô-sui* for *kô-sui*, "an inundation"; *ku-doku* for *ku-toku*, "merit"; *han-jô* for *han-shô*, "prosperity."

The initial consonant of the second part of the reduplicated plural of nouns (see below, Chap. III.) almost invariably takes the *nigori*. Ex.: *Sama-zama* for *sama-sama*, "all sorts of"; *shina-jina* for *shina-shina*, "articles of various kinds"; *hito-bito* for *hito-hito*, "men."

4. *Tenivoha* suffixed to the perfect and to the negative base take the *nigori*; those suffixed to other forms do not. Ex.: *Yuke-ba*, *yuka-ba*, *yuki-te*, *yuki-shi*, *yuku-tomo*. In the case of compound nouns, whether a consonant takes the *nigori* or not is greatly determined by euphony. Thus in *abura-tsubo*, "an oil-bottle," the *nigori* is no doubt omitted in order to avoid the ill-sounding combination *abura-dzubo*. It is also for the sake of euphony that in Japanese words an ヱ (*n* or *m*) almost always causes the following consonants to take the *nigori*. Ex.: *Kindachi* for *kimitachi*, "nobles"; *tsumindo* for *tsumi-hito*, "a criminal"; *karonzuru* for *karomisuru*, "to make light of," "to despise"; *fude* for *fumi-te*, "a pen"; *himukashi*, "east," which has become first *hingashi* and then *higashi*. Chinese words are subject, though to a less extent, to the same tendency. For examples see the list of auxiliary numerals.

The letter *p*, which is incorrectly described by Japanese

grammarians as the *han-nigori* (half *nigori*) of *h* and *f* is entirely foreign to the older Japanese language. It is only found in Chinese words and in the present spoken dialect of Japanese, in the latter of which cases it is usually the result of the assimilation of a preceding consonant to the initial *h* or *f* of the second part of a compound. Ex.: *Hap-pô* for *hachi-hô*, "on all sides"; *seppuku* for *setsu-fuku*, "disembowelment"; *hitsu-paru* (pron. *hipparu*) for *hiki-haru*, "to pluck"; *tsutsu-pari* (pron. *tsuppari*) for *tsuki-hari*, "a prop."

In some Japanese words a double *p* seems simply to have taken the place of an older *h* or *f*. Thus, *yahari*, "still," has been strengthened into *yatsu-pari* (pron. *yappari*); *ma-hira*, "humbly," into *matsu-pira* (pron. *mappira*).

In Chinese words an *m* or *n* at the end of the first part of a compound has often the effect of changing the initial *h* or *f* of the second part into *p*. Ex.: *Nam-pû*, "an adverse wind," for *nan-fû*; *mam-puku*, "full stomach," for *man-fuku*; *dampan*, "a negotiation," for *dan-han*.

There are a few Japanese words beginning with *p*, but they are all onomatopoeic words of recent origin.

Japanese grammarians maintain that the *nigori* is in all cases the result of some such changes as have been described above, and that it had no existence in the original form of Japanese words; but this opinion can hardly be sustained, in view of the numerous words which begin with *b*, *d*, *g*, *j*, &c., a fact for which they offer no explanation.

### *Assimilation of Consonants to succeeding Consonants.*

The most ancient language had no double consonants, and consequently no assimilation. In the stage of the language represented by the *Genji Monogatari* and similar works, there are frequent instances of the assimilation of *r* to an *m* or *n* following, as *arazan nari* for *arazaru nari*, *bekam mereba* for *bekaru mereba*, *sakan-naru* for *sakarinaru*, *kudan no gotoku*

for *kudari no gotoku*, &c. This *m* or *n* is usually written to the right and in Katakana, and it is often dropped altogether, the tendency of the older language being to avoid double consonants. Thus, *karina*, "a letter," which becomes *kanna* by the assimilation of the *r* to the *n* following, is always written *kana*.

All other cases of assimilation belong to the latest form of the language. Except in the case of *m* or *n*, the Japanese syllabaries provide no means of writing double consonants, and recourse has therefore been taken to the rude expedient of writing, instead of the consonant assimilated, the letter in which this change most frequently takes place, viz., *tsu*. Thus, to show that *tafutoki*, "august," is to be pronounced *tattoki*, it is spelt *tatsutoki*; *hori suru*, "to wish," is written *hotsu-suru*, in order to show that it is to be read *hossuru*; *kitsusaki* (pron. *kissaki*), "the point of a sword," is written for *kirisaki*, and so on.

The Japanese language dislikes to have successive syllables beginning with the same consonant. To this principle are due such forms as

*wo ba* for *wo wa*.

*arashi* for *aru rashi*.

*kerashi* for *keru rashi*.

*boshikugi*, "a broad-headed nail," for *boshi-gugi*.

*wasuruna*, "don't forget," for *wasururu na*.

*minagara*, "all," for *mina nagara*.

The difference between the second and first conjugation of adjectives is no doubt due to the same tendency. In the first conjugation *shi* is added to the root in order to produce the conclusive form, but as in the second conjugation the root already ends in *shi*, the same rule, if applied to it, would give a termination *shishi*. One of these syllables is therefore dropped.

In the more ancient language this tendency extended to double consonants, one of which was usually dropped, as *kanna* (for *kari na*), which is always written *kana*, *arazan nari*, often written *arazanari*, &c. ; but in the later and spoken forms of the language an opposite tendency may be observed, and many consonants have been doubled apparently for no other purpose than to strengthen the sound of the word to which they belong. Thus, *tada* has been strengthened into *tatsuta* (pron. *tatta*) ; *mataku* into *matsutaku* (pron. *mattaku*) ; *vahari* is sometimes pronounced *yappari* ; *mina*, *minna* ; *minami*, *minnami*, and so on.

*K.*—There is a tendency in Japanese to drop this letter when it occurs in the middle of a word. The most familiar instance of this is in the spoken language, where *k* is lost in the terminations of the adverbial and attributive forms of the adjective, *hayaku*, for example, becoming *hayau* (pronounced *hayô*), *hayaki*, *hayai*, &c.

The written language also affords examples of the loss of *k*.  
*Saitsukoro*, “previously,” for *saki tsu koro*.

*Tsuitachi*, “1st day of the month,” for *tsukitachi*.

*Waraudzu* (pron. *warôdzu*), “straw shoes,” for *wara-kutsu*.

*H, F.*—The aspirates of the syllables *ha*, *hi*, *fu*, *he*, *ho*, are often vocalized into *u*, the vowels of these syllables being at the same time dropped, as in the following examples :—

*Fuigau* (pron. *fuigô*), “bellows,” for *fuki-gaha*.

*Otouto* (pron. *otôto*), “younger brother,” for *ato-hito*.

*Kariudo*, “a huntsman,” for *kari-hito*.

*Mauchigimi* (pron. *môchigimi*), “former lord,” for *mahe tsu kimi*.

*Hauki* (pron. *hôki*), “a broom,” for *ha-haki*.

The western spoken form of the past tense of verbs ending in *afu* is also an instance of this change. In this dialect the termination *ahita* always becomes *ôta* (in writing, *auta*) instead of *atta*, as in the Yedo language. Thus, the past tense of

*shimafu*, "to finish," which at Yedo is *shimatta*, is, in the language of the western provinces, *shimôta*.\*

*M* and *N*.—*ŷ* (*m* or *n*) is frequently vocalized into *u*, as in the following examples:—

*Kouji* (pron. *kôji*), 'a small road,' for *ko-michi*.

*Teudzu* (pron. *chô-dzu*), "water for washing hands," for *te-midzu*.

*Kautsuke* (pron. *Kôtsuke*), name of province, for *Kami-tsuke*.

*Kaube* (pron. *Kôbe*), name of town, for *Kami-be*.

A familiar example of this change is the *n* final of the future, which in the spoken language is changed into *u*, and then forms a crasis with the preceding *a*, becoming along with it *ô*.

An *ŷ* is frequently introduced for the sake of giving a fuller sound.

Ex.: *Yokumba*, "if good," for *yoku ba*.

*Akambo*, "a baby," for *akabito*.

*Tennô*, "Emperor," for *ten-ô*.

*Zennaku*, "good and bad," for *zen-aku*.

The Hakodate spoken dialect introduces this *ŷ* very freely.

*M* and *b* are closely related in Japanese. Some words are spelt with either indifferently.

Ex.: *Samurafu* or *saburafu*, "to attend on."

*Semaki* or *sebak*i, "narrow."

*Kemuri* or *kebur*i, "smoke."

*Samishiki* or *sabishiki*, "lonely."

*Himo* or *hibo*, "a cord."

\* Motowori lays down the rule, that vowels which are left when the initial consonant of the syllable to which they belong has been removed, or which are the result of the vocalization of a consonant, should be written with the vowel series of letters (アイウエオ) and not with the aspirated series (ハヒフヘホ) as is done by some writers.



It should be remembered that the sounds, *tu*, *ti*, *du*, *di*, *si*, *zi*, and *hu* do not exist in Japanese, and are represented by *tsu*, *chi*, *dzu*, *dji*, *shi*, *ji*, and *fu*. Hence the variations which take place in inflecting such a verb as *matsu* (*machi*, *matsu*, *mata*, *mate*), and in other cases where these letters are involved, are only apparent, and no change of consonant really takes place.

Some of the preceding remarks on letter-changes are further illustrated in the following list of less obvious derivations.

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#### A FEW DERIVATIONS.

*Abumi*, "a stirrup"; from *ashi*, "foot," and *fumi*, "tread." Cf. *agaki* for *ashi-kaki*.

*Akatsuki*, "dawn"; from *aka*, a root meaning "clear," "bright," and *toki*, "time."

*Asatsute* (pron. *asatte*), "the day after to-morrow"; from *asu*, "to-morrow," and *satsute* (for *sarite*), "having passed."

*Fuda*, "a ticket"; from *fumi*, "letter" or "writing," and *ita*, "a board."

*Hakama*, "trowsers"; from *haki*, "to draw on," and *mo*, "clothing."

*Harubi*, "a girth"; from *hara*, "belly," and *obi*, "girdle."

*Hotoke*, "a deceased person," "a saint," "a god"; from *hito*, "man," and *ke*, "spirit."

*Idzumi*, "a spring"; from *idzuru*, "to issue," and *midzu*, "water." Cf. *mito*, "water-gate."

*Ihe*, "a house"; from *i*, root of *iru*, "to dwell," and *he*, an old word meaning "place."

*Ikada*, "a raft"; from *uki*, "float," and *ita*, "board."

*Inishihe*, "ancient time"; from *ini*, root of *inuru*, "to go away," *shi*, a particle indicating past time, and *he*, "place."



*Kamoi*, "the upper of the two beams into which the slides are inserted in a Japanese house"; from *kami*, "above," and *i*, root of *iru*, "to dwell."

*Koromo*, "clothing"; from *kiru*, "to wear," and *mo*, "clothing."

*Kutsuwa*, "a bit"; from *kuchi*, "mouth," and *wa*, "ring."

*Mahe*, "before"; from *me*, "eye," and *he*, "place," or "side." Cf. *shirihe*, "behind."

*Mochi-dzuki*, "full moon"; from *michi*, root of *mitsuru*, "to be full," and *tsuki*, "moon."

*Mogusa*, "tinder"; probably from *mohe*, root of *moyuru*, "to burn," and *kusa*, "herb."

*Mukade*, "a centipede"; from *mukahi*, "opposite," and *te*, "hand."

*Nishi*, "west," for *inishi*, i.e., the part where the sun "has gone away."

*Nodo* or *nondo*, "throat"; from *nomi*, "to swallow," and *to*, "door."

*Otodoshi*, "the year before last"; from *ato*, "previous," and *toshi*, "year."

*Ototohi*, "the day before yesterday"; from *ato*, "previous," *tsu*, genitive particle, and *hi*, "day."

*Suzuri*, "an inkstone"; from *sumi*, "ink," and *suru*, "to rub."

*Tadzuna*, "reins"; from *te*, "hand," and *tsuna*, "rope."

*Taimatsu*, "a torch"; from *taki*, root of *taku*, "to burn," and *matsu*, "pine."

*Tôtômi*, name of a province; from *toowo*, "far," *tsu*, genitive particle, and *umi*, "sea."

*Tsugomori*, "the last day of the month"; from *tsuki*, "the moon," and *komoru*, "to retire."

*Tsuitachi*, "the first day of the month"; from *tsuki*, "the moon," and *tachi*, root of *tatsu*, "to arise."

*Tsumabirakani*, "minutely," "fully"; from *tsumu*, "to cut

short," and *hiraku*, "to extend." Cf. the phrase, "the short and the long of it."

*Yaiba*, "sword-edge"; from *yaki*, root of *yaku*, "to burn," and *ha*, "edge."

*Yume*, "a dream"; from *i*, a root which appears in *inemuru*, "to fall asleep," and *me*, the root of *miru*, "to see."

The Japanese grammarians have supplied us with etymological appliances far more powerful than any of those described above. They inform us that not only are syllables interchangeable which begin with the same consonant, *i.e.*, those in the same vertical columns of the Table at page 15, but that one syllable may be changed for another if they only contain the same vowel, *i.e.*, the syllables in the horizontal columns of the Table are interchangeable. This is the old maxim that in etymology the consonants count for very little and the vowels for nothing at all, with the difference that with the Japanese etymologists the consonants count for nothing as well as the vowels. With a comprehensive system like this, the gravest difficulties are easily surmounted. Thus, if we want to show that *furuki*, "old," is derived from *wakaki*, "young," we have only to run the eye along the columns which contain *wa* and *ka* till we come to *ha* and *ra*, and then follow the vertical columns in which the latter syllables occur till we find *fu* and *ru*, and the demonstration is complete.

This rule is sufficient when the words contain the same number of syllables, but in the case of a redundancy or deficiency in their number, the native grammarians are amply provided for the emergency. By means of *jô-riaku* (aphaeresis), *chiuriaku* (elision or contraction), *geriaku* (apocope), and *joji* (affixes), the superfluous syllables are promptly removed and additional syllables provided wherever necessary. The following derivations, which are taken from Japanese works on etymology, illustrate the application of these principles :—

*Mume*, "a plum," is derived from *utsukushiku medzura-shiku*, "beautiful—rare," by taking the first syllable of each word and omitting the others by *geriaku*. This gives *ume*, but as *u* and *mu* belong to the same column, one may be substituted for the other.

*Keshi*, "a poppy," is derived from *hirake*, "to open out," and *shiroshi*, "white," the syllables *hira* being removed by *jôriaku*, and *roshi* being taken away by *geriaku*.

*Shitagafu*, "to follow," is derived from *shita ni tsukite kokoro ni kanafu*, the superfluous syllables being removed by *chiuriaku*.

*Neko*, "a cat," is from *nedzumi konomu*, "fond of rats," the first syllable of each word being taken, and the others rejected.

*Inu*, "a dog," is from *inuru*, "to go away," because if taken to another place, he "goes away," and comes back to his master.

*Akane sasu*, a *makura-katoba* of doubtful meaning, is derived by the *Kanjikô* from *akaki ke*, "red vapour," which is first contracted into *ake* and afterwards lengthened by *jojî* into *akane*, and *sasu*, "to strike," "to shoot."

There is yet another system of derivation, by which words which we should be content to consider as roots are traced to fifty original elements corresponding to the fifty sounds of the Japanese syllabary. The following passage, taken from the preface of a Dictionary of Derivations compiled upon this system, will give an idea of its mode of operation.

"All Japanese words have their origin in the nature of the heart. For the heart has fifty modes of action, and consequently man naturally gives utterance to fifty sounds. If in his heart he thinks *ah!* the sound *ah!* comes spontaneously to his lips; if in his heart he grunts assent, he naturally utters the sound *u*; the thought *oh!* of alarm causes him spontaneously to exclaim *oh!* and so on with the rest. The combination of these results naturally in words. Thus the

colour *aka* (red) is so called because it is so radiant (*kagayaku*) as to make one feel *ah*; *awo* (green) has been so termed from its being so plentiful (*ohoki*) as to make us feel *ah*!; *kane* (metal) is so called because it adheres (*nebari*) firmly (*kataku*) together."

This system, which is not without a grain of truth in it, is aided by a free use of *jōriaku*, *chiuriaku*, &c.

The influence of these theories is observable in the writings of even the most eminent Japanese grammarians, and it has therefore been thought desirable to warn the student against them.

#### ACCENTS.

Accents in Japanese have but little importance for the student either of the spoken or the written language. A competent authority has stated to me that the distinctions of accent described in the passages quoted below are really observed in speaking by the educated classes of Kiōto, but the language of Yedo certainly neglects them, and educated natives of the east of Japan declare that they are unable to discover any difference in the pronunciation of such words as *hi*, "the sun," *hi*, "fire," and *hi*, "a water-pipe"; *kaki*, "an oyster," and *kaki*, "a persimmon."

The views of the native grammarians upon this subject will be learnt from the following extract from the *San-on-kō*, by Motowori Norinaga:—

"In the language of this Empire there are but three accents, viz., \*the 平 (or even accent), the 上 (or rising accent), and the 去 (or departing accent). The entering accent (入) is not in use. *Hi*, 'the sun,' takes the 平 accent; *hi*, 'a water-pipe,' the 上 accent; and *hi*, 'fire,' the 去 accent. On the other hand the *hi* of *hinata*, 'sunshine,' takes the 上

\*平 is something like the English monotone; 上 resembles the rising inflection, and 去 the falling inflection.

accent; the *hi* of *hakehi*, 'a kind of water-pipe,' takes the 去 accent; and the *hi* of *hibashi*, 'tongs,' the 上 accent. *Yama*, 'a mountain,' has the 平 accent, but in such compounds as *yamakaze*, 'mountain-wind,' and *yamamatsu*, 'mountain-fir,' *yama* takes the 去 accent. Yet in the compounds *higashiyama*, 'east-mountain,' and *nishiyama*, 'west-mountain,' *yama* has the 上 accent. *Uji* (the name of a district) again is pronounced with the 去 accent, but in the word *Ujikaha*, 'the river Uji,' it takes the 上 accent, while in the compound *Ujibashi*, 'the Uji bridge,' it has the 平 accent.

"In this way all words suffer changes of accent, and if in such cases the original accent were retained, a change of meaning would be the result. Take, for instance, *yamakaze* and *yamamatsu*, the examples just quoted. If *yama* is here pronounced, as in the original word, with the 平 accent, the meaning will be 'mountain and wind,' 'mountain and fir,' and we shall have in each case two objects, and not one. It is owing to the change of accent that the meaning becomes 'the wind of the mountain,' 'the fir of the mountain.'

"But *yama* is composed of the two syllables *ya* and *ma*, *kaha* of the two syllables *ka* and *ha*. If we examine the accent of each syllable separately, we shall see that *ya* has the 上 accent, *ma* the 平, *ka* the 上, and *ha* the 平 accent. The entire words *yama* and *kaha* have nevertheless their own accents, both taking the 平 accent. The same principle applies to polysyllabic words such as *himukashi* (*higashi*), 'east,' *minami*, 'south,' etc. But the attempt to distinguish the accent of each of a number of successive syllables leads to confusion, and no clear results can be obtained. This is due to the intimate connection which exists between the sounds of which a word is composed. There is, however, no uncertainty in deciding the accent of any entire word."

Motowori further says that although in speaking, Chinese words are accented by Japanese, the accents follow the

Japanese system, and have nothing to do with the original Chinese tones.

Kitanobe, author of the *Ayuhishô*, says that there are three accents in Japanese, viz., the *yuki* (going), corresponding to the Chinese 平; the *kahei* (returning), corresponding to the Chinese 上; and the *tachi* (cutting off), corresponding to the Chinese 去.

The comparison with Chinese shows that in the above remarks, by accent is meant musical intonation, and not a mere emphasis or stress on the word or syllable. In this latter sense the accent of Japanese words is much less marked than in English. It usually falls on the penultimate syllable, but to this rule there are numerous exceptions.



## CHAPTER II.

### CLASSIFICATION OF WORDS.

Japanese grammarians divide words into three classes, viz.—*Na*, *Kotoba*, and *Teniwoha*.

This classification accords well with the structure of the Japanese language. It rests on a division of words into principal and subordinate parts of speech, principal words being subdivided into uninflected (*na*) and inflected (*kotoba*). There is, however, no good reason why this subdivision should not be extended to the subordinate parts of speech, viz.—Particles and Terminations or *Teniwoha*. If this be done, we shall have four classes of words, as follows :—

- I. Uninflected Principal words (*na*).
  - II. Inflected Principal words (*kotoba*).
  - III. Uninflected Subordinate words
  - IV. Inflected Subordinate words
- } (*teniwoha*).

With this modification the classification of the Japanese grammarians has been adopted in the present treatise.

*Na*\* means “name,” and the class of words so denominated includes the noun, pronoun, numeral adjective, and interjection, together with a number of words, which, although corresponding in meaning to the verbs, adjectives, or adverbs of other languages, are uninflected, and must therefore be reckoned as *na*. *Kotoba* means “word.” Under this term are comprised

\* In the *Kotoba no Chikamichi*, *na* are called *i-kotoba*, or “words which remain at rest,” as opposed to *hataraki-kotoba*, or “words of action,” the term which in that treatise has been applied to the *kotoba* of older writers. By “rest” and “action” are here meant “want of inflection” and “inflection,” and *hataraki*, “working,” or “action,” has no reference to the usual meaning of verbs as expressing action.



verbs and adjectives. The word *teniwoha*\* is nothing more than four of the commonest particles, viz.—*te*, *ni*, *wo*, and *ha*, united so as to form one word. Under this designation are included particles and prepositions, together with the suffixes attached to verbs and adjectives.

\* *Teniwoha*.—The aspirate of *ha* is sounded in pronouncing this word.

## CHAPTER III.

### UNINFLECTED PRINCIPAL WORDS.

In this class of words are included the noun, pronoun, and numeral adjective of European grammars, together with some classes of words which it is convenient to render in English by other parts of speech, such as verbs, adjectives, or adverbs. Cases of this last kind are especially numerous among words of Chinese origin, all of which are uninflected, and must therefore be taken to belong to this class, by whatever parts of speech it may be convenient to translate them in English. Thus *ima*, "now," is really a noun, as its derivation shows. It is compounded of *i*, the root of *iru*, "to be present," and *ma*, "a space," the literal meaning being "the present space." *Koko*, "here," is also a noun, as is shown by its allowing the case-signs *no*, *ni*, &c., to be appended to it. Such Chinese words as *shinjô*, "to offer respectfully," *goran*, "look," although often used alone, require some such verb as *nasaru* or *suru*, "to do," to be understood in order to make the sentence grammatically complete, and are therefore really nouns. The most common case of this kind is where a Chinese or Japanese uninflected word is combined with the verb *naru*, "to be," or with the particle *ni*, "in," to form a phrase equivalent to our adjective or adverb, the word being seldom or never used, except in one of these combinations. Thus, *kirei naru* is used as equivalent to our adjective "pretty"; *kirei ni*, to the adverb "prettily"; *shidzuka naru*, to our adjective "quiet"; *shidzuka ni*, to the adverb "quietly." These phrases are only substitutes for adjectives and adverbs, and must not be confounded with them. The true adjective is an inflected word (the adverb being one of its inflected forms), as may be seen by referring to the Table at the beginning of Chapter IV.

Words of this class have, properly speaking, no declension. The distinctions of gender, number, and case are indicated by means of certain particles placed before or after the words, which themselves suffer no change.

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### THE NOUN.

Nouns may be divided into Simple, Derived, and Compound nouns. Simple or Underived nouns require no remark.

### DERIVED NOUNS.

*Roots of Verbs.*—The roots of verbs often become nouns without any change of form. Thus *chiri*, root of *chiru*, “to become scattered,” is also used as a noun meaning “litter,” “rubbish”; *uchi*, “a stroke,” is the root of the verb *utsu*, “to strike”; *kakitsuke*, “a writing,” is the root of the verb *kakitsukeru*, “to note down”; *hiraki*, “a door with hinges,” is the root of the verb *hiraku*, “to throw open.”

Those abstract nouns which seem as if they were formed by adding the syllable *mi* to adjectival roots really belong to this class. Thus *takami*, “height,” which contains *taka*, the root of the adjective *takaki*, “high,” is the root of a verb *takamu*, “to be high”; *hayami*, “speed,” is the root of a verb *hayamu*, “to be quick.” In the old literature these nouns still retain enough of their original force as verbal roots to take before them the particle *wo*, the sign of the objective case, as in the following examples:—

<i>Akagoma ga agaki wo ha-</i>	The speed of foot of my bay
<i>yami.</i>	horse.
<i>Miyako wo tohomi.</i>	Its distance from the capital.
<i>Yama wo ohomi.</i>	A plenty of mountains.

Some of these nouns in *mi*, like the English abstract words “height,” “depth,” are also susceptible of a concrete signifi-

cation. Thus, *fukami* may mean "a deep place" as well as "depth" in the abstract; *takami* may mean not only "height," but "an elevation," "a hill."

*Roots of Adjectives.*—The roots of adjectives are occasionally used as nouns, as in the phrase *shiro no jôfu*, "white cloth of first quality."

A few abstract nouns are formed from the roots of adjectives by changing the final vowel of the root into *e*, as *ake*, "redness," from *akaki*, "red"; *kure*, "darkness," from *kuraki*, "dark"; *take*, "length," "a height," from *takaki*, "high."

*Sa.*—The abstract nouns formed by adding *sa* to the roots of adjectives constitute a large class. It is to be observed that these nouns express not so much the quality denoted by the adjective as the degree of the quality. *Takasa*, for instance, is rather "highness" than "height"; *ohokisa* is "the degree of bigness," *i.e.*, "the size," rather than the mere quality of largeness in itself.

Examples:—

*Akasa*, "redness," from *akaki*, "red."

*Nigasa*, "bitterness," from *nigaki*, "bitter."

*Atsusa*, "thickness" or "hotness," from *atsuki*, "thick" or "hot."

*Shirosa*, "whiteness," from *shiroki*, "white."

In the old language nouns are formed in one or two cases by adding this termination to the roots of verbs, as *kahesa*, "return," from *kaheru*, "to return."

*Ra.*—A few abstract nouns are formed by adding *ra* to adjectival roots, as *wabishira*, "misery," from *wabishiki*, "miserable."

*Ge, Ke.*—Abstract nouns are also formed from *na* (uninflected words) and from verbal or adjectival roots by the addition of the syllable *ge* or *ke*, which is identical with *ki*, "spirit." Derivative words of this class are of very frequent occurrence in the ancient *monogatari*.

Examples :—

*Nanige* (in the phrase *nanige naku*, “as if nothing were the matter”), from *nani*, “what.”

*Midzuke*, “moisture,” from *midzu*, “water.”

*Aburake*, “oiliness” or “greasiness,” from *abura*, “oil.”

*Nige* (in the phrase *nige naki*, “incomparable”), from *niru*, “to be like.”

*Hitoge* (in the phrase *hitoge naki*, “lonely”), from *hito*, “a man.”

*Tsuyoge*, “an appearance of strength,” from *tsuyoki*, “strong.”

*Abunage*, “an appearance of danger,” from *abunaki*, “dangerous.”

*Wadzurahashige*, “an appearance of troublesomeness,” from *wadzurahashiki*, “troublesome.”

These nouns are often used in combination with *naru* as the equivalents of adjectives, or with *ni* added, instead of adverbs.

Examples :—

*Mukutsuge naru*, “hideous.”

*Rikôge ni*, “plausibly.”

*Iyashige ni*, “meanly.”

*Ka*.—The uninflected words derived from other uninflected words, or from the roots of verbs or adjectives by adding one of the terminations *ka*, *yaka*, *yoka*, *raka*, *haka*, *saka*, *soka*, or *bika* are of the class described at page 41 as always found combined with the verb *naru*, “to be,” to form phrases equivalent to adjectives, or with *ni* added as equivalents of adverbs. The *ka* which appears in all these terminations is no doubt identical with the *ke* or *ge* of the preceding paragraph, but the remaining syllables cannot be so readily explained. *Ra* is perhaps the *ra* used to form abstract nouns from adjectives, and *bi* another form of the termination *mi*, which has a similar force. These words are mostly descrip-

tive of outward appearance, and they often correspond to English derivatives in *ful*, *y*, or *ly*.

Examples :—

*Shidzu-ka naru*, “quiet.”

*Shidzu-ka ni*, “quietly.”

*Nodo-ka naru*, “gentle.”

*Waka-yaka naru*, “youthful.”

*Taka-yaka ni*, “loudly”; “with a loud voice.”

*Nihohi-yaka naru*, “having a blooming appearance.”

*Hana-yaka naru*, “gay-looking.”

*Koma-yaka naru*, “minute.”

*Tama-saka ni*, “by a rare chance.”

*Yabu-saka naru*, “stingy.”

*Nayo-bika naru*, “graceful.”

*Nada-raka naru*, “gentle” (of an acclivity).

*Niku-raka naru*, “hateful.”

*Oro-soka ni*, “coarsely”; “without taking pains.”

*Ate-haka naru*, “noble-looking.”

*Makotoshi-yaka ni*, “with an air of truth.”

*Aza-yaka ni*, “clearly”; “distinctly.”

Compound nouns may consist—

1st. Of two nouns, as *kazaguruma*, “a toy windmill”; from *kaze*, “wind,” and *kuruma*, a “wheel or mill”; *kahabata*, a “river-side,” from *kaha*, a “river,” and *hata*, “a side.”

2nd. Of the root of an adjective followed by a noun, as *kurombo*, a “negro,” from *kuro*, root of *kuroki*, “black,” and *hito*, “a man”; *akagane*, “copper,” from *aka*, root of *akaki*, “red,” and *kane*, “metal.”

3rd. Of a noun followed by the root of an adjective, as *tomobuto*, “big stern” (a kind of boat), from *tomo*, “the stern,” and *futo*, root of *futoki*, “thick.”

4th. Of the root of a verb and a noun, as *norimono*, “a travelling chair,” from *nôri*, root of *noru*, “to ride,” and *mono*, “a thing.”

5th. Of a noun and the root of a verb, as *monoshiri*, "a scholar," from *mono*, "a thing," and *shiri*, root of *shiru*, "to know"; *midzuire*, "a water-holder," from *midzu*, "water," and *ire*, root of *iruru*, "to put in."

In compounds the first element may qualify the second, as *ita-do*, "a plank door"; *shô-shô*, "a general of the third rank"; or in Chinese words may govern it, as *kai-san*, "founding a temple"; *ke-shin*, "transformation"; or may be governed by it, as *hi-kaki*, "a poker"; *sake-nomi*, "a drunkard"; or they may be joined by "and" understood, as *him-puku*, "poverty and riches"; *jô-ge*, "going up and coming down"; *de-iri*, "going out and coming in." In Chinese compounds two elements of the same or similar meaning are often combined for the sake of emphasis or comprehensiveness, as *kai-sei*, "reforming"; *kon-zatsu*, "confusion."

Hybrid Compounds (compounds of which one element is of Chinese and the other of Japanese origin) are much commoner in Japanese than in European languages.

Examples:—*Jiu-bako*, "a nest of boxes made to pile up one on the top of another," from *jiu*, a Chinese word meaning "to pile up," and *hako*, the Japanese word for "box"; *obohe-chô*, "a note-book"; *haretsu-dama*, "a bomb-shell"; *jô-bukuro*, "an envelope."

#### HONORIFIC PREFIXES.

*Mi*, *ohomi*, *omi*, *ohon*, *on*, *o*.—Nouns with one of these honorific words prefixed are of the nature of compounds.

*Mi* means "august," "imperial," and is usually rendered by the Chinese character 御. It is generally, although not exclusively, found before words relating to the Mikado or to the *kami* (gods of the Shintô mythology), as *mi-ko*, "a prince"; *mi-ya*, "a shrine of a *kami*"; *mi-su*, "the transparent screen formerly hung before the Mikado on public occasions"; *mi-ne*, "the top of a mountain."



*Ohomi* is composed of *oho*, the root of *ohoki*, "great," and the *mi* just noticed. *Omi*, *ohon*, *on*, and *o* are abbreviated forms of it. *Ohomi* and *omi* are only found in the old language, the modern language preferring the form *on*. *Omi*, however, is still used in the spoken language prefixed to one or two words, as *omi ashi*, "the honorable legs." *O* is almost entirely confined to the spoken language, where it is exceedingly common.

All these words are prefixed to Japanese words only, except *o*, which is found joined to a few Chinese words, as *o rusu*, "your absence"; *o yaku-sho*, "the honorable office"; *o taku*, "the honorable house," *i.e.*, "your house." *Mi* is also found prefixed to Chinese words, as *mi biôbu*, "the honorable screen," but this is extremely rare.

Examples of *ohomi*, &c. :—

*Ohomi-yuki*, "an imperial progress."

*Ohomi-obi*, "the honorable girdle."

*Ohon-gami*, "the great and august god."

*Idzure no ohon toki ni ka* I know not in what (Em-  
*ari ken.* peror's) honorable time it  
was.

*Nani bakari no mi sakana* Although I have no fish to  
*mo safurahanedo* (pron. offer you.  
*sôrawanedo*).

*Ikade on na wo kikase-* I beseech you to tell me  
*tamahe.* your name.

*Hime-miya no on tomo shite.* Accompanying the Princess.

*Mikado on namida koboshite.* The Mikado shedding tears.

*Mikado no on yamahi.* The Mikado's ailment.

Before words of Chinese origin are prefixed the honorific words *go* or *gio*, as in *go-sho*, "the honorable place," *i.e.*, "the palace"; *ki*, as in *ki-koku*, "the honorable country," *i.e.*, "your country"; *son* (before the relations of the person

addressed), as in *son-pu* (pron. *som*), "the honorable father," *i.e.*, "your father."

*Go* occasionally appears before Japanese words, as *go motsutomo*, "you are right."

#### HUMBLE PREFIXES.

Humble prefixes are found with Chinese words only. They are—

*Gu*, as in *gu-sai*, "the stupid wife," *i.e.*, "my wife."

*Setsu*, as in *setsu-bo*, "the awkward mother," *i.e.*, "my mother."

*Sen*, as in *sen-zoku*, "the mean family," *i.e.*, "my family."

*Shô*, as in *shô-jo*, "the little woman," *i.e.*, "my daughter."

*Hi*, as in *hi-ka*, "the rough, rustic house," *i.e.*, "my house."

#### GENDER.

In the class of compound nouns should also be included nouns with one of the words *wo*, "male," or *me*, "female," prefixed. An *n* is sometimes inserted for the sake of euphony

Examples :—

##### MASCULINE.

*Wo-uma*, "a horse."

*Wo-jika*, "a stag."

*Won-dori*, "a cock."

##### FEMININE.

*Me-uma*, "a mare."

*Me-jika*, "a hind."

*Men-dori*, "a hen."

*W* is not pronounced in these words.

*Wo* and *me* are combined with Japanese words only.

#### NUMBER.

Under the head of compounds there remains to be noticed a kind of plural formed in the case of a few nouns by a repetition of the word. Except in the ancient literature, these forms have never exactly the same force as the plurals of European languages, nor is their meaning precisely the same in every case. "Every," "all kinds of," before the noun, are the most usual renderings.

Examples :—

<i>Kuni</i> , “a country”;	<i>kuniguni</i> , “every country.”
<i>Hito</i> , “a man”;	<i>hitobito</i> , “all sorts of men.”
<i>Tokoro</i> , “a place”;	<i>tokorodokoro</i> , “various places.”
<i>Toki</i> , “a time”;	<i>tokidoki</i> , “sometimes.”
<i>Tabi</i> , “a time”;	<i>tabitabi</i> , “time after time”—“often.”
<i>Shina</i> , “an article”;	<i>shinajina</i> , “all kinds of articles”—“an assortment.”

In almost every case the first letter of the second part of these compounds takes the *nigori*, if it be a letter which admits of it.

#### PRONOUNS.

The distinction of person which holds so prominent a place in the Aryan languages has little place in Japanese. The verb has no grammatical inflections to indicate person. and although there are words which correspond in meaning to the personal pronouns of other languages, their grammar is the same as that of nouns, and the idea of placing them in a separate class has not even suggested itself to the native grammarians.

The use of personal pronouns is much more restricted in Japanese than in English. As in Latin and Greek, they are used not as mere signs of the person of the verb, but in order to prevent ambiguity, or in cases where there is an emphasis upon them. Thus, “I will go,” “He does not know,” are in Japanese simply *yukan*, *shirazu*. But where the pronouns are emphasized, as in the following sentence, they must be expressed in Japanese.

<i>Ko womina naraba, waga ko ni sen ; wonoko naraba, nanji yumiyatori ni nashitateyo.</i>	If the child is a girl, I will make it <i>my</i> child ; if it is a boy, do <i>you</i> educate him for a soldier.
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Where personal pronouns are wanting, the person of the

verb may usually be inferred from the presence of honorific forms indicating the second person, or of humble forms showing that the first person is meant.

The various modes of indicating the plural are but rarely had recourse to in the case of other uninflected words, but with pronouns it is the rule to employ the reduplicated form, or to add one of the plural affixes when two or more persons or things are meant.

#### PERSONAL PRONOUNS OF THE FIRST PERSON.

##### 1.—*Japanese Words.*

*A, wa, are, ware, waro.*—The most ancient Japanese word for “I” is *a* or *wa*. Both these forms are of frequent occurrence in the *Manyôshû*, but they have become obsolete in the later forms of the language.

Examples :—

*Wa wo matsu tsubaki.*

The camellia which awaits me.

*A wo matsu to*

Oh, that I could become changed into the drippings from the mountain toilsome to the feet, with which thou hast doubtless been wetted while waiting for me!

*Kimi ga nure-ken*

*Ashibiki no*

*Yama no shidzuku ni*

*Naramashi mono wo.*

*Ago* (for *aga*) *ohokimi*, “my great lord.”

When followed by the possessive particle *ga*, *wa* is still in use.

Examples :—

*Waga kimi*, “my lord.”

*Waga ko*, “my child.”

*Waga tomogara*, “my companions” (used in the sense of “we”).

*Waga atsurahé yarishi sakadzuki*, “the wine cup which I ordered from you.”

*Waga* has also the meaning "one's own." *Waga ko*, for instance, may mean "his or her own child" as well as "my child." *Wa nami* is properly a plural, but it is often used as a singular.

*Are*, another obsolete word for "I," is *a* with the syllable *re*, which is also found in *sore*, *kare*, *tare*, &c.

*Ware* (plural\* *warera*, *wareware*, or *waredomo*) is formed by adding the *re* just mentioned to *wa*, "I." It is the most general word for the pronoun of the first person, and is found in the most ancient as well as in the latest forms of the language. It is occasionally heard in the spoken language in the plural form *warera*, which is used towards inferiors as a pronoun of the second person plural equivalent to *orera*. In the modern epistolary style, *warera* is used for "I" in addressing inferiors. Instead of *ware no* and *ware ga*, *waga* is used.

Examples of *ware*:—

<i>Ware nakaran ato nari tomo.</i>	Even after I am dead.
<i>Ware ni yoki hakarigoto ari.</i>	I have got a good plan.
<i>Ware kaheri kitaru made,</i> <i>kokoni arite matsubeshi.</i>	You must wait here till I return.
<i>Ware-ware ha Hida no kuni</i> <i>naru takumi nari.</i>	We are artisans of the pro- vince of Hida.

*Waro* is an obsolete word for "I." It seems to be only a variation of *ware*.

*Watakushi*.—As a pronoun, *watakushi* belongs to the spoken language, and to modern epistolary correspondence, where it is the commonest word for "I." *Watakushi ga* (thing) and *watakushi kata* (side) are also used. In the literary language *watakushi* means "selfishness." "that which is private or personal." Its derivation is doubtful.

\* The editorial "we" is *ware hito*, "I and man," and sometimes *waga hai*, or *waga tomogara*.

*Maro*.—*Maro* is used chiefly, although not invariably, to inferiors, or to persons with whom one is on terms of close intimacy. It has much the same force as the *ore* or *washi* of the spoken language. Towards persons with whom one is not on familiar terms, *maro* is a haughty word for “I.” The author of the *Makura Zôshi* remarks that the Court nobles, in addressing the Mikado, should not say *maro* for “I,” but should use their own names instead.

In the *Tosa Nikki* a child says,—“*Maro kono uta no kaheshi sen*,” “I will compose a reply to this verse of poetry.” In one of Motowori’s works he says: “*Aru hito tohite ihaku*,” “*Uta to ha ikanaru mono wo ifu zo ya?*” “*Maro kotahete ihaku*.” “A certain person asked of me, ‘How do you define poetry?’ and I answered.....”

The Mikado and persons of high rank are in books made to use *maro* towards inferiors, as *Maro no yo ni*, “in my reign.” It is little used in the modern written language.

*Waraha* (literally, “the child”), corresponding to the Chinese 妾 (*shô*), is only used by women. Ex.: *Waraha wo mo ite yuki tamahe*, “take me with you, too.”

*Onore* (plural *onorera*) is properly of no person. It means “self,” “oneself,” and may be used indifferently for “myself,” “yourself,” “herself,” and “himself.” In practice, however, it is so little different from “I” that a place has been given it among the pronouns of the first person.

In the spoken language, *onore* is usually of the second person, and is a contemptuous word oftenest heard along with abusive language.

Examples of *onore* :—

*Ima onore misute-tatematsuraba, ikade yo ni ohasen?*

If you should now abandon me, how could I exist in the world?



*Onore kimi no kokoro yoku shirinu.* I have well known your heart.

*Onore ga chichi no tokui nari.* He is a customer of my father's.

*Onore hitori makaran to ihite.* Saying "I will go myself, alone."

*Mi, midomo, midzukara.* — *Mi* literally means "body," "person," and hence "self," but like *onore* it is often used as a pronoun of the first person. *Waga mi* has the same meaning as *mi*. The derived form *midzukara* is, however, commoner. It is formed by adding to *mi* the genitive particle *tsu*, and the *kara* which also appears in *nagara*, *mono kara*, &c. *Midzukara* means "by or of oneself," "by or of myself."

*Midomo* is used in the spoken dialect by persons of the samurai class for the singular and plural indiscriminately.

*Name of the speaker used instead of the pronoun of the first person.*—Both in speaking and in writing, the name (the *nanori*, or if the speaker or writer has no *nanori*, the *na*) is often used instead of "I."

Examples :—

*Chikuzen mairite sono mukashi no kotodomo hito-bito ni katarahi haberi-shikaba.* After (I) Chikuzen came and related to them all the things that had taken place previously to that.

*Norinaga anzuru ni.* In Norinaga's opinion [*i.e.*, in my opinion].

*Soregashi.*—*Soregashi* properly means "a certain person," "somebody," but it is generally used in the sense of "I." It is peculiar to the written language.

Example :—

*Soregashi ga me no nihaka ni naku narite habereba.* Inasmuch as my eyes were suddenly destroyed.



*Yatsugare* is a humble form of expression, equivalent to the Chinese *boku* (僕). It is not in use in the spoken language, nor in the earlier written language.

## 2.—Chinese Words.

*Chin* 朕 is the word used by the Mikado in his official character. It corresponds to the 'we' of European sovereigns.

*Shin* 臣 (plural *shin-ra*) is the converse of *chin*. It is the word used in petitions and memorials to government, or to persons in authority. In China this character is only used by officials of the highest rank, but in Japan all classes employ it. It is often preceded by the character *gu* 愚, "stupid."

*Yo* 余 (plural *yora*), is peculiar to the written language. It may be used to superiors, inferiors, or equals.

*Sessha* 拙者, "the awkward person" (plural *sesshadomo*), is the word used for "I" in the official epistolary style when addressing equals. It is not altogether unknown in the colloquial language, but in speaking it is rather a formal word. In Aizu it is commonly used for *watakushi*. *Setsu*, the sound of 拙, the first of the two characters for *sessha*, is also in use in the spoken language, as in the phrase *setsu ni ha*, "in my poor opinion."

*Boku* 僕, "servant," is a humble word. It corresponds to the Japanese *yatsugare*, which, indeed, was probably intended as a translation of *boku*. *Boku* also belongs to the spoken language.

*Gu* 愚 also implies humility. It is confined to the written language.

Examples:—

<i>Gu ga senken hakushiki wo mochite.</i>	With my despicable views and slender intelligence.
<i>Gu ikko no shônin to ihe-domo—</i>	I am nothing but a poor merchant, but—

*Shô*, "handmaiden, concubine," is a word used by women in addressing superiors.

The modern epistolary style has numerous other words, mostly of Chinese origin, for the pronoun of the first person, such as—

*Ge-setsu*, "the mean and awkward person"; *gu-setsu*, "the stupid and awkward person"; *ya-fu*, "the rustic, the clown"; *gu-tei*, "the stupid younger brother"; *set-tei*, "the awkward younger brother"; *fu-nei*, "the simple one"; *fu-shô*, "the silly person"; *hi-sei*, "the clownish student"; *rô-sei*, "the ignorant vulgar student"; *shô-sei*, "the small or inferior student."

The student will probably find that among the numerous words for "I," *ware*, *waga* for the book style, *sessha* for official letters, and *watakushi* for private letters, will be sufficient for all his requirements.

## PERSONAL PRONOUNS OF THE SECOND PERSON.

### 1.—*Japanese Words.*

*Na* or *nare* (cf. *wa*, *ware*) is the word used for the pronoun of the second person in the oldest form of the Japanese language. It occurs frequently in the *Kojiki* and *Manyôshû*, but has now been long obsolete. The Loochoo language still preserves it.

The *Wakun-shiwori* looks upon it as identical with *na*, "name," but it is better to consider it as the original pronoun of the second person.

Ex.: *Na to a to*, "you and I." (*Kojiki*.)

*Nanji* (plural *nanjira*) is derived by Japanese grammarians from *na*, "a name," and *mochi*, root of *motsu*, "to possess." Its original meaning is, therefore, "the name possessor,"—"the famous person." This derivation is confirmed by the fact that a form *ohonanji*, or *ohonamuchi*, is found in old books as the name of a god.

*Nanji* is perhaps the commonest word for the pronoun of the second person in the book style. It is the word used to translate the Chinese 汝 and the English "thou," which latter it very much resembles in force. In the later literary language it usually indicates that the person addressed is the speaker's inferior. *Nanji* is not used in the epistolary style or in the spoken language.

Examples:—

*Nanji gunji wo ba ika naru mono to omofu ?*      What sort of a person do you think a district magistrate is? [Said by a magistrate to a person who has been disrespectful to him.]

*Nanji osoruru koto nakare.*      Be not thou afraid.  
*Nanjira hisokani fû-fû to narite.*      Ye having become secretly man and wife. [A judge addressing criminals.]

*Mikado "Kore ha nanji ga tsukureru mi hotoke ni ya" to tohase-tamafu.*      The Mikado asked, "Is this an image made by you?"

*Imashi, mimashi, or mashi* is an old word for "you." It resembles *nanji* in its force and application.

*Kimi*, "lord," is used towards persons not differing greatly in rank from oneself. The *Shôsoko Bunrei* says that in spite of its literal signification, *kimi* is not a sufficiently respectful term to use in addressing one's own lord. In poetry it is the commonest word for "you." In the spoken language persons of the educated class sometimes address each other as *kimi*.

*Wa-gimi*, "my lord," is also found.

Example:—

*Wagimi kudarase-tamafu ha saihai nari*, "it is fortunate that you have come down" (from Kiôto).

*Omahe* or *onmahe* (pron. *ommaye*: plural *omahe gata* or

*omahe tachi*), *onmahe sama*, *otemahe*.—*Omahe* or *onmahe* is composed of *o* or *on*, abbreviations of the honorific word *ohomi*, and *mahe*, “before.” The meaning is therefore “the honourable presence.” *Omahe* is, in writing, a highly respectful word—more so than *kimi*—and is used to superiors; but in the spoken language, where it is very common, it is only used towards inferiors, or to persons with whom one is on very familiar terms.

*Omahe* is seldom or never met with in the modern written language, but the derived form *onmahe sama* is a common word for “you” in letters written by women of the lower class.

*Otemahe* belongs to the epistolary style. It is used towards inferiors, and is also met with in the spoken language.

*Nushi* (plural *nushi-tachi*), *wa-nushi*, *o nushi*.—*Nushi* is literally “master.” As a personal pronoun, it is only used to inferiors. It is also found in the spoken language. *Wa-nushi*, literally “my master,” and *o nushi*, “the honorable master,” do not differ from *nushi*.

Example:—

*Wanushi wo mo umitari*, “I gave birth to you also.”

*Soko* (literally “that place,” from *so*, root of *sore*, “that,” and *ko*, an old word meaning “place”), with the allied words *soko-moto* or *sono-moto*, “that quarter,” *sonata* (for *sono kata*), “that side,” and *sono hô* (*hō* being Chinese for *kata*, “side”), are used towards persons of inferior station to oneself. They form their plurals by adding *tachi*.

*Sono hô* is the word with which a criminal’s sentence begins.

Examples of *soko*, &c.:—

*Soko wo ba ika bakari ka ha omohi kikoeshi.*

How much did I think about you? [*i.e.*, Do you imagine I thought of you?]

*Sokotachi no ifu tokoro kokorogurushikereba — saraba yukiten.*

As what you say makes me sorry for you—well then, I will go.

*Soko wo machi-tamafu koto* Their waiting for you has  
*hisashi.* been long.

*Sono hô gi, shiri wo in to* You, in the desire to aim at  
*hosshi,—* your own selfish advantage,—

*On-mi* (pron. *ommi*), composed of the honorific word *on* and *mi*, "body," "person," is a respectful word for "you," common in the later book style.

*On-mi idzuku wo sashite yukase-tamafu?* "whither are you going?"

*O koto* also belongs to the later book style, as *okoto ga senaka ni oharete*, "borne on your back." In this sentence the speaker is a mother addressing her grown-up son.

*Mauto* (pron. *môto*), from *ma*, "correct," "just," and *hito*, "a man," is only used towards inferiors, as for instance by a noble to his retainers. The following example is from the *Genji Monogatari*:—

*Kono anegimi ya mauto no nochi no oya?* This elder sister is then your second parent?

*Koyatsu*, or *koitsu*, lit. "this fellow," is an extremely contemptuous word.

*Ki-sama* is a hybrid word composed of the Chinese honorific prefix *ki* 貴, "noble," and the Japanese word *sama*, "sir." *Kisama* occurs frequently in the modern epistolary style, and although not employed in addressing superiors, is by no means an impolite word. In the spoken language it is a contemptuous or familiar expression.

*Anata*, in the sense of "you," does not belong to the written language.

## 2.—Chinese Words.

*Kak-ka*, *Ki-ka*. These are the principal words for "you" in the modern official epistolary style. *Kak-ka* is considered as equivalent to "Your Excellency," and is used in addressing

Ministers of State, nobles, the Foreign Representatives, and other persons of similar rank. *Ki-ka* indicates much the same rank as "Esquire." It is the word used to Foreign Consuls, the principal local authorities at the open ports, the secretaries in the public departments, &c. *Kak-ka* and *ki-ka* are also placed after the name in writing the address, as *E-koku Kôshi Kak-ka*, "His Excellency the British Minister."

*Hei-ka*, *Den-ka*. In the same way *Hei-ka* (Your Majesty) is used in addressing the Emperor, and *Den-ka* (Your Highness) towards Princes of the Imperial family, and formerly to the Taikun, as *Tennô Heika*, "His Majesty the Tennô"; *Taikun Denka*, "His Highness the Taikun."

*Sok-ka* is also much used in the official epistolary style. It is a moderately respectful word.

In private letters, *ki-kun*, *son-kun*, or *son-kô* may be used to equals or superiors, and *ki-den*, or *ki-jô*, to inferiors.

*Go-zen* is the pronunciation of the Chinese characters by which *omahe* is written. It is, like *omahe*, a respectful word. *Go-zen* belongs to the book style. *Go-hen* (plural *go-hen ra*) is the Chinese equivalent of *mauto*, and, like it, is only used towards inferiors.

The student will probably find that *nanji* for the book style, *kak-ka*, *ki-ka* or *sok-ka* for official letters, and *ki-kun* or *ki-den* for private letters will be all that he requires for writing Japanese.

#### PRONOUNS OF THE THIRD PERSON.

*Ka*, *kare* (pl. *karera*), *a*, *are* (pl. *arera*). These words are, properly speaking, the substantive forms of demonstrative pronouns, and mean literally "that person," "that thing." They are, however, used for "he," "she," "it," "they."

At the present time the distinction between *kare* and *are* is that the former is confined to the written language, and the latter to the spoken idiom. In the older language both words are in use, but a difference of meaning is recognized, *kare*



being applied to the less remote, and *are* to the more remote, of persons or objects not conceived of as immediately present before the speaker or the person addressed. *Kare* would therefore correspond to the Latin *is*, and *are* to *ille*.

*Ka* and *a* are old forms. They are usually followed by the particle *ha*.

In the written language *a* and *are* are much less frequently met with than *ka* and *kare*.

Examples:—

*Kare ga akugiô wo nikumi-worikereba.* Inasmuch as he hated his evil conduct.

*Ka ha to mite wataranu uchi ha—* Seeing that it is she, whilst I do not cross over—

The Japanese are fond of punning on *ka ha*. Thus in the above sentence it must be taken in two meanings, viz., *ka ha*, “she,” and *kaha*, “a river.”

It cannot be too strongly impressed upon the student that the Japanese language, although so abundantly supplied with personal pronouns, is very sparing in their use. There are often pages and even whole chapters without a single personal pronoun. In writing Japanese it is a good rule never to introduce them except when absolutely necessary for the sense, and always to think first whether one of the numerous honorific or humble words or forms will not serve the purpose. These remarks apply equally to the spoken language.

#### DEMONSTRATIVE PRONOUNS.

Root and Archaic Form.	Substantive Form.	Adj. Form.	Meaning.
* <i>Ko</i> ,	<i>kore</i> (pl. <i>korera</i> ),	<i>kono</i> ,	this.
<i>So</i> ,	<i>sore</i> (pl. <i>sorera</i> ),	<i>sono</i> ,	that.
<i>Ka</i> ,	<i>kare</i> (pl. <i>karera</i> ),	<i>kano</i> ,	that.
<i>A</i> ,	<i>are</i> (pl. <i>arera</i> ),	<i>ano</i> ,	that.

\* *Kore* and *kono* correspond to the Italian *questo* (Latin *hic*), *sore* and *sono* to *cotesto* (Latin *iste*), and *kare* and *kano*, *are* and *ano*, to *quello* (Latin *is*, *ille*).



*Ko, kore, kono* are said of things conceived to be near, or belonging to the speaker. They may be described as demonstrative pronouns of the first person.

*Ko* and *kore* 此 are substantive forms. *Ko* is only used when followed by one of the particles *no*, *wo*, *ha*, or *ya*, or in forming compounds, as, for instance, *koko*, "this place," "here"; *ko-toshi*, "this year"; *ko-yohi*, "this evening"; *ko-yo-naki*, "unsurpassable." In the *Kojiki*, however, *ko* is more freely used, and such constructions as *ko wo ba* are found where the later language would have *kore wo ba*.

*Kono* (i.e., *ko* followed by the genitive particle *no*) is the adjective form. It should be distinguished from *kore no*. *Kono nedan*, for instance, would mean "this price"; *kore no nedan*, "the price of this."

Examples:—

<i>Ko ya matsu-mushi no koe ni ha aran?</i>	Might this be the note of the <i>matsu-mushi</i> ?
<i>Ko ha koto-mono no kaha nari.</i>	This is the skin of a different animal.
<i>Ito ashiki koto to te, kore kare kikoyu.</i>	Making it a very bad thing, he said this and that. [ <i>I.e.</i> , He made all manner of objections to it.]

*So, sore, and sono*, "that," are said of persons and things which are regarded as near, or in some way connected with the person addressed. They may be called the demonstrative pronouns of the second person. *Sonata* (for *sono kata*, "that side") and *soko* are actually used as personal pronouns of the second person, and *sono* is frequently best translated by the English "your." The most common use of *sore* and *sono* is where they refer to something which has just been mentioned, it being conceived as present to the mind of the person addressed.

*So* is seldom found except with one of the particles *no*, *ga*, *mo*, *yo*, *wo*, or *ha* affixed, or in compounds, as *soko*, *sochi*.

*So* and *sore* are substantives ; *sono* is the adjective form.

The same distinction is to be observed between *sono* and *sore no* as between *kono* and *kore no*.

*Sore* is sometimes seen in a detached position at the beginning of a chapter. This is a Chinese idiom, and is confined to the style imitated from translations of Chinese books.

Examples of *sore* :—

*Soha shirazu.*

That I did not know.

*Soga ihi-keraku.*

That which he said.

*Tatsu no kubi ni itsu iro ni  
hikaru tama ari—sore wo  
torite tamahe.*

In the dragon's head there is  
a jewel which shines with  
five colours ; it take and  
give to me.

*Yorite koso sore ka to mo  
mime.*

Not until one has approached  
will one see whether it is  
that or not.

*Sore ni mo yorazu.*

Without reference to that.

*Sono hoka.*

In addition to that.

*Sono koro.*

At that time.

*Ka*, *kare*, and *a*, *are* have been noticed as personal pronouns of the third person, but, as already observed, they are really demonstratives. The forms *kano* and *ano* are never possessive adjective pronouns, but demonstrative adjective pronouns. In other words, *kano* and *ano* (*ka* and *a*, with the genitive particle *no*) mean "that," not "his" or "her," which would be, in Japanese, *kare ga* or *kare no*, *are ga* or *are no*. *Kano* is also found in the sense "a certain."

*Kare*, *kano*, *\*are*, *ano* are used of persons or things not

\* *Are* and *ano* are of rare occurrence in the written language, but in the spoken language they have almost superseded *kare* and *kano*.

immediately present. They may be termed demonstrative pronouns of the third person.

*Kare ha nani zo to nan wo-* "What is that?" he asked  
*toko ni tohi-keru.* the man.

*Kare ha nani bito zo?* What man is he? Who is  
he?

*Kano hô ni haya kogi-yose yo.* Quickly row to that side.

*Kano hito mo ikani omofu-* I wonder what somebody  
*ran.* thinks of it.

*Kano on tenarahi tori.* Taking the copy-book in  
question.

## INTERROGATIVE PRONOUNS.

Root and old subst. form.	Modern subst. form.	Adjective form.	Meaning.
<i>Ta</i>	<i>Tare</i>	—	who (written l.)
—	<i>Dare</i>	—	who (spoken l.)
<i>Na</i>	<i>Nani</i>	<i>Nani no</i>	what
<i>Idzu</i>	<i>Idzure</i>	<i>Idzure no</i>	which (written l.)
—	<i>Dore</i>	<i>Dono</i>	which (spoken l.)

*Ta, tare*, "who." The root *ta* is preserved by the old language in the expressions *ta zo*, "who"; *ta ga*, "whose." The *Kojiki* has *ta ni*, "to whom," instead of *tare ni*. *Ta, tare* are used of persons only.

*Nani*, "what" (plural *nanira*), is used of things only, except in the compound *nani-bito*, "what man," "who!" *Nani no*, usually pronounced *nanno*, is the adjective form, as *nani no uma*, "what horse."

The root of *nani* is probably *na*, the *ni* being originally the preposition "to." *Nani* is found in the older literature in the sense of "for what," "to what end." The root *na* is also found in *naze, nado*, "why." *Nani* belongs to both the written and the spoken languages.

*Idzure*, "which," "where," is used both of persons and things. *Idzure no* is the adjective form. The same root is found in the adverbs *idzuko*, "where," *idzuchi* or *idzukata*, "whither," &c. In the spoken language all these words change *idzu* into *do*. Thus *idzuko* becomes *doko*; *idzuchi*, *dochi*, &c.

Classical Japanese does not recognize the meaning "at any rate," in which the spoken language and later writers often use *idzure*.

*Ika*, "what manner," is found in connexion with a few words and particles only, as—

*Ika naru*, "what manner of."  
*Ika ni*, "in what manner," "how."  
*Ikade* (for *ikanite*), "how."  
*Ikaga*, "how."  
*Ikaga no*, "what kind of."  
*Ika-bakari*, "how much."  
*Ika-hodo*, "how much."

*Iku*, "what number," appears in the following combinations :—

*Ikutsu*, "how many";  
*Ikura*, "how much," or "how many";  
*Ikumai*, "how many" (of flat things);  
*Ikuka*, "how many days";  
*Ikubaku*, "how much";

and also before many nouns, as *iku-ki*, "how many trees"; *iku-haru*, "how many springs."

*Itsu*, "what time," "when," is found alone and also in combination, as *itsuka*, *itsushika*, "some time or other"; *itsugoro*, "when," &c.

Examples of Interrogatives :—

<i>Kono yama no na wo nani to</i>	What is the name of this
<i>ka mafusu ?</i>	mountain ?

<i>Kono womina tazo to tofu.</i>	He asked who this woman was.
<i>Idzure ni mo are.</i>	Be it whichever it may.
<i>Ta ga makoto wo ka ware ha tanoman?</i>	In whose truth shall I put trust?
<i>Kiku hito ha tare naran?</i>	Who can he be who inquires?
<i>Ikani shite idzure to shiran?</i>	How shall I know which it is?
<i>Itsu mairitsuru zo?</i>	When did he come?
<i>Kono hito ha ikani narinuru zo?</i>	What has become of this man?
<i>Ikaga subeki to oboshimeshiwadzurafu ni.</i>	Whilst sick with anxious thought what she should do.
<i>Iku tabi to ifu koto naku.</i>	No number of times being specified. Any number of times.

#### INDEFINITE PRONOUNS.

The Interrogative Pronouns *tare*, *idzure*, and *nani* become Indefinite Pronouns by the addition of the particles *ka* or *mo*. Thus *tare ka* is Japanese for "somebody," *nani ka* for "something," *tare mo* for "anybody," and *nani mo* for "anything." *Ka*, however, sometimes only intensifies the interrogatives. When *tare mo* and *nani mo* are followed by negatives, the negative may be joined to them in rendering into English, and the whole translated "nobody," "nothing." Thus *tare mo shirazu* is "nobody knows"; *nani mo shirazu*, "he knows nothing."

<i>Idzuremo idzuremo kaherigoto mihezu.</i>	To none of them did any answer appear.
<i>Nanika ito kokoro-uki koto.</i>	Some great cause for sadness.
<i>Iretaru mono nanimo kôbashiki mono nashi.</i>	Among the things contained in it there was nothing sweet-smelling.

Other words used as Indefinite Pronouns are :—

*Hito*.—This word literally means “man,” and is used in a similar way to the French “on” or the English “one,” “people.” It may also mean “other people” (French *autrui*).

Examples :—

<i>Hito no uwasa shichi jiu nichi nari.</i>	The talk of the world is for seventy days.
<i>Hito no kuni he makari-keri.</i>	He went away to a foreign country.
<i>Mina hito.</i>	Everybody.
<i>Hito wo hito to mo sezu.</i>	He does not look on people as human beings.

*Soregashi* originally meant a “certain person,” “somebody,” but it has come to be merely a humble way of saying “I.”

*Nanigashi*, “a certain person,” “somebody,” is used where a person’s name is not known, or is purposely left unindicated.

*Aru hito*, lit. “an existing man,” is also very commonly used for “somebody.”

*Mina*, “all,” is used either alone or with a noun. The old language put *mina* before the noun, as *mina hito*, “all men”; the later language puts it after, and in fact makes it an adverb qualifying the verb of the sentence.

#### DISTRIBUTIVE PRONOUNS.

*Ono-ono*, *mei-mei*, correspond to the English word “each” when used as a substantive. “Each,” as an adjective pronoun, is rendered by *ono-ono no* or *mei-mei no*. *Mei-mei* is Chinese.

#### REFLEXIVE PRONOUNS.

*Shi*. The most ancient reflexive pronoun in the Japanese language is *shi*, “self” or “own.” It occurs frequently in the *Manyôshiu*, but is now entirely obsolete.



*Onore* is at present the ordinary word for "self," "himself," "herself," "itself," &c. The final syllable *re* is omitted before the genitive particle *ga*, as in the phrase *ono ga waruki koto* "one's own faults." The derivative word *onodzukara*, "of oneself," is also in use. *Dzu* is here the genitive particle *tsu* with the *nigori*.

*Mi* and *midzukara* are synonymous with *onore* and *onodzukara*. *Mi* means "body," hence "person," "self."

*Waga* is properly a pronoun of the first person, but it is also used in all persons in the sense "one's own," as *waga ko* "one's own child."

*Ji-shin* and *ji-bun* are Chinese words for "self." They belong to the later language.

Examples of reflexive pronouns :—

<i>Onore sakadzuki te ni torite.</i>	Taking the wine-cup into his hand himself.
<i>Ame no shita ni onore ni masaru takumi aru to mo zonji-safurahazu.</i>	He did not think that under heaven there was any better workman than himself.
<i>Onore to marobi.</i>	Rolling over of itself.
<i>Jishin ni mo zenkwai no atahazaru wo shiri.</i>	He knew himself that it was impossible that he should recover.
<i>Shi ga haha wo toraku wo shirazu.</i>	They know not of their own mother's being taken.

#### RELATIVE PRONOUNS.

The Japanese language has no relative pronouns, nor indeed relative clauses at all. What is a relative clause in English is in Japanese converted into an attributive clause, and like other attributives, is placed before the noun which it qualifies—viz., the noun which is in English the antecedent of the relative clause. The verb of the relative clause is put



in the attributive form in the Japanese construction. Thus, "the man who comes" is in Japanese *kuru hito*; "the man who came yesterday," *kino koshi hito*. The same construction is found in English in such phrases as "the murdered man" for "the man who was murdered," "the stolen goods" for "the goods which were stolen"; and it is still commoner in German, where it is often applied to long phrases which would inevitably be relative clauses in English.

The same construction is allowable even when the relative in English is not in the nominative, but in one of the oblique cases, as in the following examples:—

*Hana saku yama.*

The mountain *on* which  
flowers are unfolding.  
[Lit., the flower-unfolding  
mountain.]

*Matsu hito konu mono yuyeni.*

Because he comes not *whom*  
(I) await.

*Uguhisu no naki-tsuru hana.*

The flowers *amongst* which  
the *uguisu* has just been  
singing.

*Uwo ohoki kaha.*

A river *in* which fish are  
plentiful.

Where in English the verb of the relative clause is in the passive voice, the Japanese language usually prefers a construction with the active verb. Thus, instead of saying "a country which is unknown," they say *shiranu kuni*, *i.e.*, "a (people) not know country"; "a man who is called Denkichi" is in Japanese *Denkichi to ifu mono*, lit. "a person whom (people) call Denkichi."

The construction in which the words *tokoro no*, "of the place," are inserted between the noun and the verb, as in the phrase "*kuru tokoro no hito*," "the man of the coming place," *i.e.* "the man who comes," is an imitation of a Chinese idiom,

and is not found in the more ancient literature. The oldest example of it which the present writer has met with occurs in the *Tsure-dzure gusa*, a work of the fourteenth century. It is sparingly used even at the present time.

Examples of *tokoro* as a Relative :—

<i>Kirishitan shiumon to ifu ha</i>	That which we call the
<i>Nambankoku yori wataru</i>	Christian religion is an
<i>tokoro no jahô nari.</i>	evil doctrine which came
	over from the country of
	the southern barbarians
	(the Portuguese).
<i>Korosu tokoro no tori wo kubi</i>	Having caused the birds
<i>ni kakesasete.</i>	which he had killed to be
	hung about his neck.

#### NUMERALS.

The Japanese language has two series of numerals, one consisting of words of native origin, and one composed of Chinese words.

JAPANESE	CHINESE.
1 <i>Hito-tsu</i>	<i>Ichi</i>
2 <i>Futa-tsu</i>	<i>Ni</i>
3 <i>Mi-tsu</i>	<i>San</i>
4 <i>Yo-tsu</i>	<i>Shi</i>
5 <i>Itsu-tsu</i>	<i>Go</i>
6 <i>Mu-tsu</i>	<i>Roku</i>
7 <i>Nana-tsu</i>	<i>Shichi</i>
8 <i>Ya-tsu</i>	<i>Hachi</i>
9 <i>Kokono-tsu</i>	<i>Ku</i>
10 <i>Towô</i>	<i>Jiu</i>
11 <i>Towô'mari hito-tsu</i>	<i>Jiu-ichi</i>
12 <i>Towô'mari futa-tsu</i>	<i>Jiu-ni</i>
13 <i>Towô'mari mi-tsu</i>	<i>Jiu-san</i>
14 <i>Towô'mari yo-tsu</i>	<i>Jiu-shi</i>
15 <i>Towô'mari itsu-tsu</i>	<i>Jiu-go</i>

	JAPANESE.	CHINESE.
16	<i>Towo'mari mu-tsu</i>	<i>Jiu-roku</i>
17	<i>Towo'mari nana-tsu</i>	<i>Jiu-shichi</i>
18	<i>Towo'mari ya-tsu</i>	<i>Jiu-hachi</i>
19	<i>Towo'mari kokono-tsu</i>	<i>Jiu-ku</i>
20	<i>Hata-chi</i>	<i>Ni-jiu</i>
21	<i>Hata-chi amari hito-tsu</i>	<i>Ni-jiu-ichi</i>
30	<i>Mi-so-dji</i>	<i>San-jiu</i>
40	<i>Yo-so-dji</i>	<i>Shi-jiu</i>
50	<i>I-so-dji</i>	<i>Go-jiu</i>
60	<i>Mu-so-dji</i>	<i>Roku-jiu</i>
70	<i>Nana-so-dji</i>	<i>Shichi-jiu</i>
80	<i>Ya-so-dji</i>	<i>Hachi-jiu</i>
90	<i>Kokono-so-dji</i>	<i>Ku-jiu</i>
100	<i>Momo-chi</i>	<i>Hiaku</i>
200		<i>Ni-hiaku</i>
300		<i>Sam-biaku</i>
400		<i>Shi-hiaku</i>
500	<i>I-ho-chi</i> or <i>i-ho-tsu</i>	<i>Go-hiaku</i>
600		<i>Rop-piaku</i>
700		<i>Shichi-hiaku</i>
800	<i>Ya-ho</i>	<i>Hap-piaku</i>
900		<i>Ku-hiaku</i>
1,000	<i>Chi-dji</i>	<i>Sen</i>
2,000		<i>Ni-sen</i>
3,000		<i>San-zen</i>
10,000	<i>Yorodzu</i>	<i>Man</i>
30,000		<i>Sam-man</i>
100,000		<i>Oku</i>
1,000,000		<i>Chô</i>

The terminations *tsu*, *chi*, and *dji* of the Japanese series of numerals, and perhaps also the *dzu* of *yorodzu*, are only different forms of the same particle. They are probably all identical with the genitive suffix *tsu*. *Towo*, "ten," does not

take this termination, but it is preserved in the phrase *tsudzu hatachi*, which properly signifies "ten or twenty years of age," although later writers have given it the meaning of "nineteen or twenty years of age."

*Yatsu* was originally a general word for "a great number." Thus, in the *Manyôshû* we have *u wo yatsu kadzuke*, "keeping large numbers of cormorants." *Yaso* and *yaho* are also used in the same sense.

The numerals of the Japanese series above ten are obsolete in the modern language except *hatachi*, *misodji*, &c., as far as *yosodji*, which are still in use, but only with the meaning "twenty years of age," "thirty years of age," &c. *Yorodzu* also remains in use, in the sense of "a very large number," "a myriad."

The *mari* in *towo'mari hito-tsu* is *amari*, "over and above," "in addition," with the initial *a* elided.

Immediately before a noun, the numeral of the Japanese series is used with a Japanese word, and of the Chinese series with a Chinese word. In this position the Japanese numerals are commonly put in the root form, *i.e.*, without the final syllables *tsu*, *chi*, or *dji*, but the longer form is also used, though more rarely. We may say, for instance, *futatsu tose* as well as *futa tose*, "two years." For numbers above ten, Chinese numerals are used with Japanese words, except in the old language.

In counting, Japanese use the root form, except that instead of *hito*, *futa*, they say *hi*, *fu*.

Whenever a Japanese numeral does not immediately precede its noun, or where it does not qualify any noun, it is invariably put in the longer form, as *futatsu no toshi*, or *toshi futatsu*, "two years"; *futatsu tamahe*, "give me two."

The words before which Chinese numerals are placed are monosyllabic, and are mostly names of weights or measures, or belong to the class of Auxiliary Numerals described below.

Larger numbers than ten thousand are usually expressed by the help of multiples of *man*, *oku* and *chô* being very rarely used. One hundred and fifty thousand, for instance, is expressed by *jiu-go-man* rather than by *ichi oku go man*.

In numerals consisting of several words, the same order is followed as in English, e.g., *sen happiaku roku jiu hachi*, 1868.

#### ORDINALS.

The Japanese language has no separate words for ordinal numbers. They are expressed by prefixing *dai*, or adding *ban me* or *gô* to the cardinal numbers. These particles are usually combined, as in the following examples:—

*Dai ni ban me.*

No. 2, the second.

*Dai hiaku nijiu roku gô.*

No. 126.

*Roku ban or roku ban me.*

The sixth.

Sometimes the cardinal numbers are used without addition as *Ansei ni nen*, “the second year of Ansei.”

#### AUXILIARY NUMERALS.

Instead of joining the numeral immediately to the noun, the Japanese language generally prefers to use what I have ventured to call Auxiliary Numerals. They correspond to such English phrases as “six head of cattle,” “two pair of shoes,” “five sail of ships,” which would be in Japanese *ushi rop piki*, *hakimono ni soku*, *fune go sô*. Auxiliary numerals may either follow the noun, as in the examples just given, or they may be placed before it, with the genitive particle *no* intervening, as *futa hashira no kami*, “two gods.”

The following lists contain the more common of this class of words.

#### AUXILIARY NUMERALS OF JAPANESE ORIGIN.

*Eda* (branch), for *chôshi*, a kettle with a long handle.

*Furi* (brandish), for bills (*naginata*), swords (*tachi*), &c.

*Hane* (wing), for helmets.

- Hari* (stretch), for bows, tents, mosquito-tents.  
*Hashira* (pillar), for gods of the Shintô mythology ; also, in the older language, for men.  
*Kake* (hang), for cruppers and several other parts of harness.  
*Kara* (empty), for drums.  
*Kasane* (pile), for official clothes.  
*Kashira* (head), for *eboshi* (a kind of cap) and deer.  
*Kazari* (ornament), for *kammuri*, a sort of cap of ceremony.  
*Koshi* (loin), for swords of all kinds.  
*Kuchi* (mouth), for saddles, stirrups, and bits.  
*Kudari*, for trowsers.  
*Kumi* (pile), for *jiu-bako*, sets of boxes piled one on the other.  
*Moto* (stem), for plants, and for a large kind of falcon, on account of the perch on which they rest.  
*Nagare* (flow), for flags.  
*Ori* (bend), for small boxes.  
*Saho* (pole), for *nagamochi*, a travelling chest carried on a pole.  
*Sashi*, for mackerel.  
*Sorohe* (set), for horse-gear.  
*Suhe* (seat), for falcons.  
*Suji* (line), for bridles, bowstrings, arrows, girdles, spears.  
*Tomahi*, for storehouses.  
*Tsugahi* (brace). In sending presents of wild geese, wild ducks, swans, and pheasants, they are usually reckoned by *tsugahi*, or brace.

## AUXILIARY NUMERALS OF CHINESE ORIGIN.

- Bi* (tail), for fish.  
*Bu* (class), for books, or for copies of a book.  
*Chô* (handle), for norimons and jinrikishas, tools with handles, muskets, small drums (*tsutsumi*), ink sticks.  
*Chô* (stretch), for bows, stringed instruments.



*Chô* (card), for packets of medicine.

*Fû* (seal), for sealed letters.

*Fuku* (border), for hanging pictures.

*Gu* (set), for clothing, &c.

*Hai* (cup), for cups, glasses full.

*Hei* (handle), for things with handles, such as *uchiwa*.

*Hiki*, for animals, except birds and men.

*Ho* (ear of corn), for *utsubo*, a kind of quiver.

*Hon* (stem), for cylindrical things, as pens, fans, sticks, large fish, spears, whips, &c.

*In* (number), for officials, &c.

*Fiku* (roller), for hanging pictures.

*Kai* (cover), for hats.

*Ken* (eave), for houses.

*Kiaku* (leg), for chairs and other articles of furniture having legs.

*Ko* or *ka*, for things generally, especially where no other auxiliary numeral is in use, as for places, days, months, years, &c. This numeral is placed immediately before the noun, as *ik-ka-sho*, "one place."

*Kwa* (ball), for balls.

*Kwan* (tube), for wind instruments, also pens.

*Kwan* (roll), for books, also stuffs made up into rolls.

*Mai*, for flat things, such as sheets of paper, flat fish, clothing.

*Men* (face, surface), for mirrors, cup-stands, ink stones, *koto* (a stringed instrument).

*Mon* (gate), for cannon.

*Nin* (man), for men.

*Riô* (rim), for carriages.

*Riô* (collar), for armour, clothing.

*Riu* (grain), for pills, grains of rice.

*Satsu* (vol.), for volumes of a book.

*Shin* (burn), for sticks of incense.

*Shin* (head), for poems.



*Sô* (boat), for ships.

*Sô* (pair), for pairs of screens.

*Soku* (foot), for pairs of shoes, stockings, &c.

*Tô* (head), for some animals, as dogs, oxen.

*Tsû* (communication), for documents.

*Wa* (feather), for birds.

*Wa* (bundle), for bundles of grass, straw, grapes, firewood, vegetables, &c.

### Examples of Numerals :—

*Fune hitotsu tsukuri-tari.*

He has made a boat.

*Ya-chi-tabi kanashiki.*

Many thousand times lamentable.

*Sen shi-hiaku ni-jiu-go dora.*

One thousand four hundred and twenty-five dollars.

*Hito tose ni futa tabi.*

Twice in one year.

*Sanshi menjô sanyô.*

Three passports for three men.

*Go ka nen no ahida.*

For the space of five years.

*Miso moji amari hito moji.*

Thirty-one letters.

*Hitotsu wo kikite, towo wo shiru.*

Hearing one, to know ten.

*Ushi ippiki uchi-koroshi, ho-kani nihiki ubahi-toru.*

They killed one ox, and carried away as plunder two others.

The class of *na* or uninflected words comprises numerous adverbs.\* They generally consist of a root, followed by one of the particles *ni* or *to*. In some words, however, it is optional to omit the particle, as *naze ni* or *naze*, "why"; *haru-baru to* or *haru-baru*, "from afar"; and in numerous other cases the root stands alone without any particle, as *inishihe*, "anciently"; *ima*, "now"; *kon-nichi*, "to-day."

The derivation of most words of this class shows that they

\* For other classes of adverbs, see under the verb and adjective.

are really nothing more than nouns, as for example *ima*, "now," from *i*, root of *iru*, "to remain," and *ma*, "a space"; *koko*, "here," from *kô*, "this," and *ko*, an old word meaning "place"; *ohokata*, "probably," from *ohoki*, "great," and *kata*, "side," "part."

The root is often reduplicated, sometimes to convey the idea of repetition, as *dan-dan*, "step by step," "gradually"; *tabi-tabi*, "frequently"; but oftener merely for the sake of emphasis, as *haru-baru to*, "from afar"; *tsura-tsura*, "attentively."

The Japanese language is rich in onomatopoeitic adverbs.

Examples :—

*Gata-gata*, with a rattling noise.

*Dô-to*, with a thud.

*Soyoro* or *soyo-soyo*, with a rustling sound.

*Futa-futa*, with a flapping noise, as of a fan.

*Dobun-to*, with a plunging sound.

*Sara-sara*, with a rattling noise.

Examples of *na* as adverbs :—

*Ima ha tayu.*

It hath now ceased.

*Yoso ni shite kofureba kuru-shi.*

Being away [from him], I pine for love.

*Haruka ni miyu.*

It is visible afar off.

*Wadzuka ni hitori futari.*

Only a few — one or two persons.

*Shiba-shiba mo mimaku no hoshisa.*

The desire to see thee frequently.

*Imada koneba.*

Because he does not yet come.

## CONJUNCTIONS.

The Japanese language is sparing in the use of conjunctions. The necessity for them is in some measure

obviated by the Rule (see Chap. IX.) according to which the adverbial form of the verb or adjective is used instead of the conclusive form or attributive form whenever followed by a verb or adjective co-ordinated with it in the sentence. Thus, in the sentence *kokoro wo tsukushi, chikara wo kiwamete, ahi-hataraku-beshi*, "you must work together, giving to it all your soul, and devoting all your strength," the circumstance that *tsukushi* is put in the adverbial form is a sufficient indication that this verb stands in the same connexion with the following verb *kiwamete*, which is expressed in English by the use of the conjunction "and."

Where in English the conjunction "and" is inserted between two nouns, it is commonly omitted in Japanese. *Hiaku-shô chô-nin no antai*, "the security of the peasants and townsfolk"; *sake sakana*, "sake and fish." Most words used as conjunctions are verbs or particles, or combinations of words of these two classes. A few, however, are *na*, alone, or with a particle added.

Ex. : *Katsu*, and, moreover.

*Katsu mata*, and again.

*Hata*, further.

*Mata*, again.

*Mata ha*, or.

*Hata mata*, again.

*Motsutomo*, still, nevertheless.

The above are placed at the beginning of the clause to which they belong.

*Ahida* (lit. "space"), because.

*Yuye* or *yuye ni* (lit. "cause"), because.

*Jô* (lit. "article"), inasmuch as, because that.

The last three words are placed at the end of the clause

after the verb in the attributive form. They occur very frequently in the modern epistolary and official style.

## INTERJECTIONS.

Interjections belong to the class of uninflected words. They require little remark.

Examples of interjections :

*Iza ! tomoni mi ni yukan.*

Come ! let us go and see it  
it together.

*Ana ! omoshiro !*

Oh ! how amusing !

*Ana ! u yo no naka !*

Ah ! what a wretched place  
this world is !

*Ahare ! ima ha yo ni naki  
hito no kazu ni irishi ni  
ya !*

Alas ! can he have now en-  
tered the number of men  
not of this world !

*Woshi ! woshi !*

Hush ! hush !

## CHAPTER IV.

### INFLECTED PRINCIPAL WORDS.

(*Kotoba* or *Hataraki-kotoba*.)

This class of words corresponds to the "verb" and "adjective" of the grammars of European languages, but with limitations which will be understood from the following observations. The reader had better at once discard from his mind any notions of the functions of inflection which he may have acquired by the study of European languages. In Japanese, inflection has nothing to do with voice, mood, tense, person, gender, number, or case. Instead of a passive voice, Japanese verbs have derivative verbs with a conjugation the same as that of active verbs; mood and tense are indicated by *teniwoha* or suffixes; person is only occasionally and indirectly intimated by the use of honorific or humble particles; gender is denoted by compounds similar to the English words "he-ass," "she-ass," and number and case are expressed, if at all, by suffixes or particles distinct from the noun, which, as has been already stated, is never inflected.

In the Japanese language, the principal office of inflection, as distinguished from the addition of suffixes, is to give to the same root the force of a different part of speech according to the inflection employed. In Latin, and even in English, inflection has to a limited extent the same function. Thus, for the verbal root *fac* we have *facit*, a verb, *facere*, which is virtually a noun, and *factus*, which is an adjective, and in English the same root *lend* appears as a verb in *lends*, and in the participle *lending* as an adjective or a noun according to circumstances. The extent to which this system is carried is one of the chief distinctive features of Japanese grammar.

Not only have all *kotoba* (inflected words, *i.e.*, verbs and adjectives) forms in which they appear successively as nouns, adverbs, adjectives, and verbs, but the suffixes indicative of tense, &c., have inflections by which they are affected in the same manner.

Inflection has a second function, *viz.*, to provide bases to which are added the suffixes or *teniwoha*. The form for which the term "Negative Base" has been adopted in this treatise is employed solely for this purpose, and each of the four other forms, although at times a separate and independent word, may also be a mere base to which certain suffixes are attached.

The following table gives a synoptical view of all the inflections of which Japanese principal words or *kotoba* are capable. It should be studied in connexion with the table of terminations given at the close of Chapter VII.

# TABLE OF INFLECTIONS.

ROOT.	REGULAR.			IRREGULAR.			ADJECTIVES.	
	Conjugation I. <i>kashi</i> , "lend"	Conjugation II. <i>tabe</i> , "eat" <i>deki</i> , "can"	Conjugation III. <i>mi</i> , "see"	<i>ari</i> , "be" <i>ki</i> , "come"	<i>shi</i> , "do"	<i>ini</i> , "go away"	Conjugation I. <i>yoku</i> , "good"	Conjugation II. <i>ashi</i> , "bad"
Adverb.	<i>kashi</i>	<i>tabe deki</i>	<i>mi</i>	<i>ari</i>	<i>ki</i>	<i>ini</i>	<i>yoku</i>	<i>ashiku</i>
Conclusive Form or Verb.	<i>kasu</i>	<i>tabu deku</i>	<i>miru</i>	<i>ari</i>	<i>ku</i>	<i>inu</i>	<i>yoshi</i>	<i>ashi</i>
Attributive or Substantive Form.	<i>karu</i>	<i>taburu dekuru</i>	<i>miru</i>	<i>aru</i>	<i>kuru</i>	<i>inuru</i>	<i>yoki</i>	<i>ashiki</i>
Base for Neg. and Future Particles.	<i>kasa</i>	<i>tabe deki</i>	<i>mi</i>	<i>ara</i>	<i>ko</i>	<i>ina</i>	<i>yoku</i>	<i>ashiku</i>
Perfect.	<i>kase</i>	<i>tabure dekure</i>	<i>miru</i>	<i>are</i>	<i>kure</i>	<i>inure</i>	<i>yokere</i>	<i>ashikere</i>



## ROOT.

1. The roots of verbs and adjectives are often used as nouns, as *yorokobi no amari*, "excess of joy"; *e-gata no giri*, "a meaning hard to apprehend"; *shiro no Satsuma jôfu*, "white Satsuma fine cloth"; *tsukahî*, "a messenger." In these examples *yorokobi*, *amari*, *egata*, *shiro*, and *tsukahî* are the roots of *yorokobu*, "to rejoice," *amaru*, "to exceed," *egataki*, "hard to apprehend," *shiroki*, "white," and *tsukafu*, "to send." It is more convenient, however, to consider these nouns as *na* derived from *kotoba*, and they have been accordingly noticed under that head at p. 41.

2. The root is also used in forming compounds, as *kashi-ya*, "a house to let"; *yo-hodo*, "a good deal"; *waru-gashikoki*, "badly-clever," *i.e.*, "cunning."

3. In exclamations the adjective is put in the root form.

## PRINCIPAL PARTS OF KOTOBA (VERB AND ADJECTIVE).

## ADVERB OR ADVERBIAL FORM.

In verbs this form does not differ from the root; in adjectives it is distinguished by the addition of the syllable *ku*.\* As will be seen below, the term "adverb" or "adverbial form" does not cover all the uses to which this form is applied. Sometimes it is a true adverb (1), at other times it is joined to a verb or adjective, but without qualifying it (2), and may therefore still be called an adverb, although not exactly in the ordinary sense of the word, and it is sometimes not an adverb at all, but a noun (3), or merely a base to which suffixes are attached (4).

1. The adverbial forms of adjectives are sometimes adverbs, as *hayaku hashiru*, "to run fast," *atsuku shasuru*, "to thank

\* The spoken language drops the letter *k* in this termination, and the contracted form is also frequently found in books of the *naka-mukashi*, or middle-age of Japanese history, as for instance the later *Monogatari*.

warmly." The adverbial forms of verbs have often the same force. For instance, in the sentence *chikaku hashiri kitari*, "he has come near running," it is plain that *chikaku* and *hashiri* both stand in precisely the same relation to *kitari*. Both words describe the manner of the coming, and are therefore adverbs. It is this use of the adverbial form which has suggested the term applied to it in the *Kotoba no Chikamichi*, viz., *soku-yô-gen*, or "word joined to inflected words."

What we should call compound verbs are often nothing more than verbs preceded in this way by the adverbial forms of other verbs, as *buchi-korosu*, to "beat-kill," i.e., "to beat to death"; *kiri-harafu*, "to cut-clear-away," i.e., "to clear away by cutting."

2. A most important function of this form is described in the term invented for it by a native grammarian, viz., *ren-yô-gen*, or "word co-ordinated with inflected words." It is a rule of Japanese syntax that when two or more *kotoba* are co-ordinated in the same sentence, the last only receives the inflection which properly belongs to all, those which precede being placed in the adverbial form. [See below, Chap. IX.]

In compound verbs the first element is sometimes co-ordinated with the second in this way, as *yuki-kaheru*, "to go and return."

3. The adverbial form may be a noun, as in the following examples:—

*Furuku yori.*

From of old.

*Kore wo tanomi ni te.*

Trusting in this.

4. A number of the *teniwoha* are added to the root-form as a base. [See below, Chapters VI. and VII.]

#### CONCLUSIVE FORM.

This form has been termed variously by Japanese writers *kiruru kotoba*, *zet-tei-gen*, or *sai-dan-gen*, literally "cutting,"

“determining,” or “decisive word.” These epithets have reference not only to the force of the conclusive form, which is the same as that of our indicative mood, but to the position which it always occupies at the end of a sentence. Strictly speaking the conclusive form is not of any tense. In the sentences *kaha nagaru*, *kaha fukashi*, the properties “flowing” and “depth” are predicated of the river without reference to time, and it is only from the context that one can judge whether time past, present, or future is intended. But as the past and future are generally indicated by suffixes, the present tense is in the majority of cases the most suitable translation for the conclusive form of verbs or adjectives. Thus, in the absence of any indication to the contrary in the context, the above phrases would be translated “the river flows,” “the river is deep,” although it is quite possible that the context may render it desirable to translate them “the river flowed,” or “the river will flow,” “the river was deep,” or “the river will be deep.”

The want of a proper system of punctuation in Japanese books often renders it difficult for the student to distinguish where one sentence ends and another begins. The only remedy for this lies in his making himself familiar with the conclusive forms both of verbs and adjectives, and of the inflected *teniwoha* or suffixes.

#### Examples of Conclusive Form :—

<i>Nochi no hito no sadame wo matsu.</i>	I await the decision of posterity.
<i>Kono teniwoha ni futa kokoro ari.</i>	This suffix has two meanings.
<i>Kono hataraki-kotoba ito oho-shi.</i>	These inflected words are very numerous.
<i>Ohomune ya ni onaji.</i>	Its general meaning is the same as that of <i>ya</i> .

A few adverbs are obtained by reduplicating the conclusive forms of verbs. Ex.: *Osoru-osoru*, "tremblingly"; *yuku-yuku*, "as time goes on," "while on our way."

\*For the suffixes to this form, see Chaps. VI. and VII.

#### ATTRIBUTIVE OR SUBSTANTIVE FORM.

This form is denominated in the *Kotoba no Chikamichi zoku-tai-gen*, or "word joined to nouns," i.e., "adjective," and other names of a similar purport have been invented for it by other native writers on grammar.

1. This form may be an adjective. In the case of verbal roots, it then corresponds to the participle in *ing* of English verbs, but it may oftener be translated by placing the verb in a relative clause. Like the conclusive form, it is of no tense, and the context must decide whether, in translating it, the present, past, or future tense should be employed.

There is an ambiguity in the use of this form as an adjective which a glance at the context is generally sufficient to remove. *Matsu hito*, for instance, may mean either "the man who is waiting" or "the man for whom I wait"; *shiru*

\* The conclusive form has almost entirely disappeared from the modern form of the spoken language, its place having been usurped by the attributive form. An exception is *nashi*, the conclusive form of the negative adjective, which is not unfrequently used in the spoken language, although *nai* (a contraction of the attributive form *naki*) is more common. In some of the provincial dialects the conclusive forms of adjectives are still in use. This change in the construction of Japanese is well worthy of the attention of students of language. It is as if we gave up the use of the indicative mood, and used participles instead, saying, for instance, "he dying" or "his dying" instead of "he died," "his being killed" instead of "he was killed." The sensation headings of American newspapers, and the verbless sentences of telegrams and advertisements, show that English is not altogether free from the same tendency. For the manner in which this change was brought about in Japanese, see Chap. V., under the particles *no* and *ga*.

*hito* may be either "the man who knows" or "the man I know"; *arigataki kokoro* may be either "a thankful heart" or "a heart for which one should be thankful."

Examples of Attributive Form as Adjective :—

<i>Noki chikaku tobu hotaru.</i>	The firefly that flies near the eaves.
<i>Ohan to susumu toki.</i>	When he started in pursuit. [Lit., the time of his starting to pursue.]
<i>Inuru jiu ichi nichi.</i>	The past 11th day.
<i>Yuku he naku.</i>	Without any place to go to.
<i>Tametomo no yuku he shire-zaru koto.</i>	His not being able to learn where Tametomo had gone to.
<i>Yoki hito.</i>	A good man.
<i>Uwo ohoki kaha.</i>	A river in which fish are plentiful.

2. This form has, as a noun, two significations. *Kasu*, for example, may mean either "the person or thing who lends" or "the act of lending"; *yoki* may mean "good persons or things" or it may mean "goodness." In other words, *kasu* may be the equivalent either of *kasu mono* or of *kasu koto*; *yoki* may correspond in meaning to either *yoki mono* or *yoki koto*. It will be observed that in neither of these senses has the attributive form the same meaning as the root, which may also be used as a noun.

Examples of Attributive Form as Noun :—

<i>Zoku-tai-gen yori ukuru ha.</i>	Those ( <i>teniwoha</i> ) which are attached to the attributive form.
<i>Tatsutoki mo iyashiki mo.</i>	Both noble and mean persons.

<i>Hodokosu ni mo, shimatsu ni mo.</i>	Both in liberality and in economy.
<i>Kami ichi mai ni te mo sutsuru wo osorete.</i>	Fearing the throwing away of even a single sheet of paper.
<i>Kono ji wo mochiyuru ha ayamari nari.</i>	The use of this character is an error.
<i>Hi no hikari ni sono hire wo hiramekasuru ha hata wo furu ga gotoshi.</i>	Its causing its fins to glisten in the sunlight is like the waving of a flag.
<i>Wadzurahashiki made ohoshi.</i>	They are numerous unto troublesomeness. [ <i>I.e.</i> , They are so numerous as to be troublesome.]

3. This form takes the place of the conclusive form when preceded by *zo*, *ya*, or an interrogative, by a rule which is explained in Chapter IX.

Examples :—

<i>Otonashi-gaha to zo tsuini nagare-idzuru.</i>	It is as the river Otonashi that it at last flows out.
<i>Kore zo medetaki.</i>	It is this that is beautiful.

4. The suffixes which may be attached to this form as base are given below. [See Chaps. VI. and VII.]

#### BASE FOR NEGATIVE AND FUTURE SUFFIXES.

This base never constitutes a complete word by itself. It is only found associated with the negative and future suffixes. It is termed, in the *Kotoba no Chikamichi*, *shô-zen-gen*, or “future form,” and is opposed to the *ki-zen-gen*, or “past form,” as the perfect is termed in the same treatise. The *San-in-kô* says that this form *imada shikarazaru ni mochiyu*, “is used for events which have not yet taken place,” a description which seems more appropriate than the *shô-zen-gen* of



the *Chikamichi*, as it would apply to the negative as well as to the future.

For the suffixes attached to this base, see Chaps. VI. and VII.

#### PERFECT.

In the modern written language, verbs of the first conjugation have a perfect formed by adding *aru* to the root, the final *i* of which is contracted with the initial *a* of *aru* into *e*. Thus *kaku*, "to write," has a perfect *kakeru* (for *kaki* + *aru*), "to have written"; *ifu*, "to say," has a perfect *iheru* (for *ihi* + *aru*), "to have said."

In the most ancient literature we find a form from which the final syllable *ru* of this form has disappeared,\* and there it is not confined to verbs of the first conjugation, but is also in use, although with some changes, for verbs of the other conjugations and for adjectives. It is this form which is in the present treatise called the perfect, the *ki-zen-gen* of the *Chikamichi*. The perfect form is used in the following ways.

1. In the most ancient literature† it stands by itself as a perfect, as

<i>Inishihe no hito ni ware are</i>	Have I been one of the men
<i>ya?</i>	of old?
<i>Ikani omohoshimese ka?</i>	What has been his thought?

2. When preceded by *koso*, it takes the place of the conclusive form. Hence it has been called by a native gram-

\* There are several other instances of the disappearance of the *ru* final of the verb *aru* and its derivatives. In the written language *miyazaru nari* is often written *miyazanari*, and in the spoken language we have *ta* (the termination of the past tense) for *taru*, *kirei-na* for *kirei naru*, *waruka* (Nagasaki dialect) for *waruku aru*, and *attakke* (Yedo dialect) for *ari-tari-keri*.

† The perfect form *me* of the future suffix *n* or *mu* is occasionally met with in modern writers.



marian *koso no musubu kotoba*, or “form joined with *koso*.”  
[See Chapter IX.]

Examples :—

*Kore koso tama nare.*

It is this, and not anything  
else, which is the jewel.

*Yone koso yokere.*

It is rice only that is good.

3. The most familiar use of this form is as the base to which are added the conditional and concessive particles *ba*, *do*, and *domo*. It retains, however, its force as a perfect, as may be seen by comparing such forms as *yukeba*, “since he has gone” or “if he has gone,” with *yukaba*, “if he went” or “if he should go.”

4. In the first conjugation of verbs, and in the irregular verb *aru*,\* this form coincides with that of the Imperative Mood.

Example :—

*Yuke*, “go !” *nakare*, “let it not be.”

\* For the mode in which the Imperative is formed in other conjugations, and when combined with a negative, see under the suffixes *yo*, *na*—*so*, and *na*.

The following table shows the formation of the Imperative, both Positive and Negative, in the different conjugations :—

	VERB.	POSITIVE IMPERATIVE.	NEGATIVE IMPERATIVE.
1st Conj.	<i>kasu</i>	<i>kase</i>	<i>kasuna</i> or <i>na kashi so</i>
2nd Conj.	<i>taburu</i>	<i>tabe yo</i>	<i>taburuna</i> or <i>na tabe so</i>
3rd Conj.	<i>miru</i>	<i>mi yo</i>	<i>miruna</i>
	<i>aru</i>	<i>are</i>	<i>nakare</i>
Irregular Verbs. {	<i>kuru</i>	<i>ko yo</i>	<i>kuna</i> or <i>kuruna</i>
	<i>suru</i>	<i>se yo</i>	<i>suna</i> or <i>suruna</i>
	<i>inuru</i>	<i>ine</i>	<i>inuruna</i> or <i>na ini so</i>

## CONJUGATIONS.\*

There are three conjugations of verbs and two of adjectives.

*First Conjugation of Verbs.*—To this conjugation belong the great majority of underived verbs. It is distinguished by having a form for the negative base distinct from the root,

\* Of the three conjugations of Japanese verbs, the first is evidently the original one.

The third consists entirely of verbs with monosyllabic roots. If these verbs had been inflected according to the first conjugation, the vowel of the root would have been obliterated in every part of the verb except the adverbial form, a loss which could be ill afforded in words consisting of only two letters. To avoid this the letter *r* has been inserted between the root and the characteristic vowel endings of the attributive, conclusive, and perfect forms, so that we have, for instance, instead of *mu mu me*, *miru miru mire*. In the case of the negative base, the obliteration of the vowel of the root has been avoided by a different means, viz., by allowing the root to remain without change.

There are a few other verbs with monosyllabic roots whose inflections, no doubt partly from the same cause, resemble to some extent (and in the Yedo spoken language are identical with) those of verbs of the third conjugation. One of these verbs is *uru*, "to get," which is conjugated thus : Adv. *e*, concl. *u*, attrib. *uru*, neg. base *e*, perfect *ure*. *Uru* may in fact be considered a slightly irregular verb of the third conjugation. It will be seen by referring to the Table of Inflections that the principal parts of *uru* are identical with the terminations of verbs in *e* of the second conjugation, and there is every reason to conclude that all such verbs are composed of a root followed by this verb *uru*. This is plainly the case with Passive and Causative Verbs, which constitute the large majority of verbs of this conjugation. *Korosaruru*, "to be killed," is obviously nothing more than *korosu-ari-uru*, i.e., "get-be-kill" ; *korosasuru*, "to cause to kill," is *koroshi-shi-uru*, i.e., "get-make-kill." The Derivative Transitive and Intransitive verbs, such as *adzukuru*, "to give in charge" (really to *get* taken charge of), *miyuru*, "to be visible," may be easily shown to contain the same element, and an analysis of the remaining verbs in *e* of this conjugation will generally reveal it. The number of those whose roots end in *i* is comparatively small, and many of them may also be inflected according to the first conjugation. They are also plainly derivatives, but it may perhaps be doubted whether the final *uru*

and by the circumstance that the inflections involve no increase in the number of syllables of the root.

*Second Conjugation of Verbs.*—The number of underived verbs of this conjugation is small, but it comprises all passive and causative verbs. The Japanese grammarians make two conjugations of it, drawing an unnecessary distinction between verbs whose roots end in *i* and those whose roots end in *e*.

In the second conjugation the root and the negative base are identical in form, and the attributive form and the perfect contain one syllable more than the root. In the spoken language of Yedo, and sometimes in the modern written language, the attributive form and perfect of verbs in *i* of this conjugation terminate in *iru*, *ire*, and the same forms of verbs in *e* end in *eru*, *ere*.

*Third Conjugation of Verbs.*—The third conjugation differs from the first in having the negative base the same as the root, and from the second in having the conclusive undistinguishable from the attributive form. The following list contains all the verbs of this conjugation. It will be observed that they have without exception monosyllabic roots. In this conjugation the older language often attaches to the adverbial form the *teniwola* which belong properly to the conclusive form.

*Kiru*, “to clothe”; *niru*, “to resemble”; *niru*, “to boil”;

is the verb *uru*, “to get,” or some other verb with a monosyllabic root, as, for instance, *iru*, “to remain.”

It may be observed that the spoken language of the east of Japan, by omitting the conclusive form and preserving the vowel of the root in the attributive and perfect forms (having *eru iru*, *ere ire* instead of *uru*, *ure*), makes the second conjugation agree entirely with the third. It is not improbable that in this case the spoken forms are really older than those of the literary language.

The above remarks may be summed up by saying that the First is the *Original* conjugation; the Second, the *Derivative* or *uru* conjugation; and the Third, the *Monosyllabic* conjugation.

*hiru*, "to dry in the sun"; *hiru*, "to winnow"; *hiru*, "to sneeze"; *miru*, "to see"; *iru*, "to shoot with a bow"; *iru*, "to melt"; *iru*, "to dwell"; *keru*, "to kick."

#### IRREGULAR VERBS.

*Aru*, "to be." The conjugation of *aru* differs from that of verbs of the first conjugation in the conclusive form only, which is *ari* instead of *aru*. The latter form is, however, retained as a base for the suffixes (except *to*, which is rather a conjunction than a suffix proper) of the conclusive form. Like *aru* are conjugated *oru*, *haberu*, and *imasokaru*, and the suffixes into the composition of which *aru* enters, viz., *keru*, *taru*, *saru*, *meru*, *naru*, and *seru*.\* The imperative of *aru* is *are*, and the negative imperative *nakare* (for *naku-are*).

*Kuru*, "to come." In this verb the suffixes *shi* and *shika*, which in other verbs it is the rule to append to the root-form, are more usually, though not invariably, attached to the negative base *ko*. The imperative of *kuru* is *ko*, but modern writers have often *koyo* or *koi*. The negative imperative is *kuna*, or in the later language *kuruna*.

*Suru*, "to do." Like *suru* are conjugated *ohasuru*, "to be," and the numerous compounds of *suru*, as *hi-suru*, "to compare"; *ji-suru*, "to decline" or "refuse"; *shô-zuru*, "to produce," &c., &c. The suffixes *shi* and *shika* are never found attached to the root-form of this verb, viz., *shi*, but always to the negative base *se*. The imperative of *suru* is *seyo*. The negative imperative is *suna* or *suruna*.

*Inuru*, "to go away." Like *inuru* is conjugated *shinuru*, "to die," and also the suffix *nuru*, which is nothing more than *inuru* with the initial *i* elided. *Inuru* has the imperative *ine*. Later writers have sometimes *ineyo*.

\* *Saru* (for *sa-aru*) and *shikaru* (for *shika-aru*) are, of course, also conjugated in the same way as *aru*.

## CONJUGATIONS OF ADJECTIVES.

Most adjectives are of the first conjugation ; the second conjugation includes those adjectives only whose roots end in *shi* or *ji*.<sup>\*</sup> The native grammarians are of opinion that the ending *kere* of the perfect is compounded of *ki*, the termination of the attributive form, and *are*, the perfect form of *aru*, "to be." The old forms *yokemu*, *yokedomo*, which are found in the *Manyôshû*, perhaps stand for *yoki-aramu*, *yoki-aredomo*, and are additional instances of the loss of the letter *r* of the verb *aru*, "to be." (See above, note to page 88).

Only a few of the suffixes are attached immediately to the different parts of adjectives. The verb *aru* generally comes between.

## DERIVATIVE VERBS.

I. Derived from *na* or Nouns.

Verbs are derived from *na*—

1. By adding the termination *ru*, as  
*Yadoru*, "to lodge"; from *yado*, "a lodging."
2. By adding *mu*, *maru* (intrans.) or *murû* (trans.) as  
*Haramu*, "to become pregnant"; from *hara*, "the belly."  
*Tsukamu*, "to grasp"; from *tsuka*, "a handle."  
*Inamu*, "to refuse"; from *ina*, "no."  
*Kiwamaru*, "to reach a limit"; from *kiwa*, "edge."  
*Kiwamuru*, "to push to an extreme"; from *kiwa*, "edge."
3. By adding *gu*, as  
*Tsunagu*, "to tie"; from *tsuna*, "a rope."

\* The reason why the conclusive form does not add *shi* in the second conjugation is obviously because the root already ends in *shi* (or *ji*, which is the same thing in Japanese), and the repetition of the same syllable is disliked. In other respects the second conjugation is the same as the first, and if this difference is only remembered, the student need not trouble himself about the second conjugation of adjectives.

4. By adding *nafu*, as*Ajinafu*, "to taste"; from *aji*, "taste."*Tomonafu*, "to accompany"; from *tomo*, "company."*Mahinafu*, "to bribe"; from *mahi*, "money."5. By adding *fu*, as*Utafu*, "to sing"; from *uta*, "song."6. By adding *buru* (root *bi*), as*Inaburu*, "to refuse"; from *ina*, "no."*Otonaburu*, "to be of full age"; from *otona*, "a full grown person."

7. A good many derivative verbs are formed by adding to nouns the verb *suru*, "to do," the initial *s* of which often takes the *nigori* and becomes *z*. In the great majority of these verbs the root is a Chinese word. In the later language those verbs of this class in which the initial *s* of *suru* takes the *nigori* often follow the spoken form of verbs of the second conjugation in *i* for the Attributive, Neg. Base, and Perfect, as, for instance, *anzuru*, "to reflect," which is conjugated thus:—

	OLD CONJ.	NEW CONJ.
Adverb	<i>anji</i>	<i>anji</i>
Concl. Form	<i>anzu</i>	<i>anzu</i>
Attributive	<i>anzuru</i>	<i>anjiru</i>
Neg. Base	<i>anze</i>	<i>anji</i>
Perfect	<i>anzure</i>	<i>anjire</i>



Examples of derivatives of *suru* :—

*Ron-zuru*, modern form *ron-jiru*, “to argue.”

*Mei-zuru*, modern form *mei-jiru*, “to command.”

*Omon-zuru* (for *omomi-suru*), modern form *omon-jiru*, “to esteem.”

*Karon-zuru* (for *karomi-suru*), modern form *karon-jiru*, “to despise.”

These last two verbs are derived from the nouns *omomi*, *karomi*, which contain the roots of the adjectives *omoki*, “heavy,” and *karoki*, “light.” [See above, p. 41.]

*Hi-suru*, “to compare.”

In this example the letter *s* does not take the *nigori*, and the conjugation of *suru* is therefore retained even by modern writers.

8. By adding *meku*, as

*Kara-meku*, “to have a Chinese look”; from *Kara*, “China.”

*Fuyu-meku*, “to have a wintry look”; from *fuyu*, “winter.”

## II. Derived from Verbs.

I. *Intransitive and Transitive Verbs*.—In English there are seldom distinct words or forms for the intransitive and transitive applications of the same verbal root. Thus the words *ride*, *sink*, *break*, *bend*, and many others are either transitive or intransitive according to circumstances. In such cases the Japanese language has usually two distinct verbs containing the same root.

These verbs are formed in several different ways, sometimes the transitive from the intransitive form (I.), sometimes *vice versâ* (II.), and sometimes both from an obsolete verb containing the common root (III.).

Intransitive must be distinguished from passive verbs. For instance, *kiruru*, the intransitive form of *kiru*, “to cut,” should not be confounded with *kiraruru*, the passive form. The latter only is properly translated “to be cut.” *Kiruru* means



"to possess the quality cut," *i.e.*, "to be discontinuous." It conveys no idea of passivity or of being acted upon either from without or by the subject itself. Many of these verbs are best translated with the help of adjectives terminating in *able* and *ible*. *Ururu*, *kiruru*, &c., are exactly rendered by the French *se vendre*, *se couper*, &c.

The following examples illustrate the various modes in which transitive and intransitive verbs are formed from one another.

## INTRANSITIVE.

## 1st Conjugation.

*Shirizoku*, "to retreat."

*Tatsu*, "to stand."

*Susumu*, "to advance."

*Yamu*, "to cease."

## 1st Conjugation.

*Ugo**ku*, "to move."

*Odoro**ku*, "to be astonished."

*Kawa**ku*, "to dry."

*Oyo**bu*, "to extend."

*Wata**ru*, "to cross over."

*Kahe**ru*, "to return."

*Noko**ru*, "to remain over."

## 1st Conjugation.

*Yoru*, "to approach."

*Noru*, "to mount."

## 3rd Conjugation.

*Niru*, "to be like."

## 2nd Conjugation.

*Kiko**yuru*, "to be audible."

*Kiru**ru*, "to be discontinuous."

## TRANSITIVE.

## I.

## 2nd Conjugation.

*Shirizo**kuru*, "to drive back."

*Tatsu**ru*, "to set up."

*Susumu**ru*, "to encourage."

*Yamu**ru*, "to cease."

## 1st Conjugation.

*Ugo**kasu*, "to move."

*Odo**ro**kasu*, "to astonish."

*Kawa**kasu*, "to dry."

*Oyo**bo**su*, "to extend."

*Wata**su*, "to send over," "to deliver over."

*Kahe**su*, "to send back."

*Noko**su*, "to leave."

## 2nd Conjugation.

*Yoso**ru*, "to bring near."

*Noso**ru*, "to mount."

## 2nd Conjugation.

*Niso**ru*, "to counterfeit."

## II.

## 1st Conjugation.

*Kiku*, "to hear."

*Kiru*, "to cut."

## INTRANSITIVE.

2nd Conjugation.

*Kudakuru*, "to crumble."*Tokuru*, "to melt."

2nd Conjugation.

*Miyuru*, "to be visible."

1st Conjugation.

*Tsugaru*, "to be continuous."

## TRANSITIVE.

1st Conjugation.

*Kudaku*, "to crush to pieces."*Toku*, "to melt."

3rd Conjugation.

*Miru*, "to see."

1st Conjugation.

*Tsugu*, "to join."

## III.

2nd Conjugation.

*Oruru*, "to descend."*Okuru*, "to rise."*Idsuru*, "to go out."*Niguru*, "to flee."*Obiyuru*, "to start with alarm."*Suguru*, "to pass," "to be excessive."

1st Conjugation.

*Tasukaru*, "to have help."*Sadamaru*, "to be fixed."*Kawaru*, "to change."

2nd Conjugation.

*Shirakuru*, "to become white or feeble."*Noburu*, (root *nobi*), "to stretch."

1st Conjugation.

*Orosu*, "to let down."*Okosu*, "to raise."*Idasu*, "to put out."*Nigas*, "to let flee."*Obiyakasu*, "to frighten."*Sugosu* or *sugusu*, "to pass," "to exceed."

2nd Conjugation.

*Tasukuru*, "to help."*Sadamuru*, "to fix."*Kafuru*, "to change."

2nd Conjugation.

*Shiraguru*, "to make white."*Noburu* (root *nobe*), "to stretch."

The transitive verbs terminating in *su* or *suru*, although differently inflected from *suru*, "to do," have no doubt been formed by adding this verb to the root. Indeed, the modern language often conjugates them like *suru*, and we meet with such forms as *watase-shi* instead of *watashi-shi*, *tsukahasure-domo* instead of *tsukahasedomo*. The verb *masu*, so common in the spoken language, is one of the verbs which has been affected in this way. In the older language it is a verb of

the first conjugation, but in the later and spoken language its inflections have been assimilated to those of *suru*. The terminations *aru* and *uru* of the above table are no doubt the verbs *aru*, "to be," and *uru*, "to get." The conjugation, however, of those in *aru* is regular.

In the examples given below we have pairs of transitive verbs containing the same root. Those in the second column may seem at first sight to be merely the causative forms of those in the first column. They are really the transitive forms corresponding to intransitive forms which in most cases have ceased to exist, or perhaps never have existed. *Kasu*, for example, does not mean "to cause to borrow," but "to make borrowed," i.e., "to lend"; *misuru* is the transitive form corresponding to the intransitive *miyuru*, "to be visible," and does not mean "to cause to see," which would be *misasuru*. The fact that these forms never have a honorific sense shows that they are not regarded as causative verbs.

*Karu*, "to borrow."

*Kasu*, "to lend."

*Sadzukaru*, "to receive."

*Sadzukuru*, "to give."

*Adzukaru*, "to take charge of."

*Adzukuru*, "to give in charge."

*Satoru*, "to understand."

*Satosu*, "to acquaint."

*Tamaharu*, "to receive."

*Tamafu*, "to give."

*Kiru*, "to wear."

*Kisuru*, "to put on (clothes)."

*Miru*, "to see."

*Misuru*, "to show."

2. *Causative Verbs.* The causative forms of verbs may be obtained by the following empirical rule.

RULE. For verbs of the first conjugation, and the irregular verbs *aru* and *inuru*, add to the negative base *suru* (root *se*) or in the modern language *shimuru* (root *shime*).

For verbs of the second and third conjugations, and the irregular verbs *kuru* and *suru*, add to the negative base

*sasuru* (root *sase*), or in the modern language *shimuru* (root *shime*).

EXCEPTION. Verbs with monosyllabic roots add *seshimuru*, the causative of *suru*, to the root. *Suru* itself is, of course, an exception.

Examples :—

1st Conjugation.

*Mamoru*, “to guard.”

*Mamorasuru* or *mamorashimuru*, “to cause to guard.”

*Korosu*, “to kill.”

*Korosasuru* or *korosashimuru*, “to cause to kill.”

2nd Conjugation.

*Yasuru*, “to become lean.”

*Yasesasuru* or *yaseshimuru*, “to cause to become lean.”

*Tadzunuru*, “to look for.”

*Tadzunesasuru* or *tadzuneshimuru*, “to cause to look for.”

3rd Conjugation.

*Miru*, “to see.”

*Misasuru* or *miseshimuru*, “to cause to see.”

All causative verbs have their roots terminating in *e*, and are of the second conjugation.

The causative forms are very commonly used instead of the original verbs in a honorific sense. The reason is that, according to Japanese ideas, it is considered polite to represent the man of rank as surrounded by vassals and attendants, whom he *causes* to execute his commands.\*

3. *Passive Verbs.* The passive forms of verbs may be obtained by the following empirical rule :—

\* In *suru*, *sasuru*, or *shimuru*, the terminations of causative verbs, it is easy to recognize the elements *suru* (root *shi*), “do,” and *uru*, “get.” The passive terminations *ruru* and *raruru* are evidently composed of the verbs *aru*, “be,” and *uru*, “get.”

RULE. \* For verbs of the first conjugation, and the irregular verbs *aru* and *inuru*, add *ruru* (root *re*) to the negative base.

For verbs of the second and third conjugations, and the irregular verbs *kuru* and *suru*, add *raruru* (root *rare*) to the negative base.

Examples :—

ACTIVE.

*Kasu*, "to lend."  
*Taburu*, "to eat."  
*Miru*, "to see."  
*Aru*, "to be."  
*Kuru*, "to come."  
*Suru*, "to do."  
*Inuru*, "to depart."

PASSIVE.

*Kasaruru*, "to be lent."  
*Taberaruru*, "to be eaten."  
*Miraruru*, "to be seen."  
*Araruru*, "to be able to be."  
*Koraruru*, "to be able to come."  
*Seraruru*, "to be done."  
*Inaruru*, "to be able to depart."

All passive verbs have their roots terminating in *e*, and are of the second conjugation.

In the case of intransitive verbs these forms have a potential signification, as in the examples *koraruru*, *inaruru*, cited above, and the passive forms of transitive verbs may have a potential as well as a passive signification. *Miraruru*, for instance, may be "to be seen" or "to be able to see." The potential often merges into a honorific sense, it being thought more respectful to say that a man "has been able to do something" than simply that "he has done something." The passive forms of causatives are very frequently used as honorific substitutes for the original verbs. A familiar example of this is *araseraruru*, the passive of the causative of *aru*, a form much used in speaking of the Emperor.\*

Examples of Transitive and Intransitive, Causative and Passive Verbs :—

\* The *Kotoba no Kayohi-jō*, Vol. I., is the best native authority on the subject of intransitive and transitive, causative and passive verbs.

- Ko wo womina ni adzukete yashinahasu.* Having given the child in charge to a woman, he caused her to nourish it.
- Hi no naka ni uchi-kubete yakase tamafu ni, mera mera to yakenu.* When he caused (his attendants) to burn it by throwing it into the middle of a fire, it burned away with a blaze.
- Hi ni kubete, yakitari.* He burnt it by placing it on the fire.
- Sashi kosareshi* (honorific use of passive) *edzumen.* The map which you have been good enough to send me.
- Tenchi no ahida ni umaruru mono.* Creatures born between heaven and earth.
- Kwôtô kawarase* (honorific use of causative) *tamafu koto nashi.* The imperial line of descent has never changed.
- Tami yasukare to asana yuna inorase tamafu koto.* (The Emperor's) praying every morning and every evening that his subjects may have ease.
- Hito no kokoro wo tanoshimashimuru.* To give pleasure to the hearts of men.
- Onore ga tamashihi wo nusumarete.* Being robbed of his own soul.
- Hito ha mihenu nari.* There is no one to be seen.

4. In the *Manyôshiu* and *Kojiki* there are found many verbs which differ from the ordinary forms of the same verbs by having *aru*, *afu*, or *asu* instead of the *u* final, or by being lengthened in other ways :—

Examples :—

*Tsutsushimaru* for *tsutsushimu*, "to be quiet and respectful."



*Kakusafu* for *kakusu*, "to hide."

*Nabikafu* for *nabiku*, "to bend."

*Nagekasu* for *nageku*, "to lament."

*Tsumasu* for *tsumu*, "to pluck."

These seem to be merely poetical forms, of the same meaning as the original verbs.

### III. Derived from Adjectives.

#### 1. By adding *mu* to the root.

Ex.: *Shiromu*, "to become white"; from *shiro*, root of *shiroki*, "white."

*Kuromu*, "to become black"; from *kuro*, root of *kuroki*, "black."

The lengthened forms *shiromaru*, *kuromaru*, &c., are also found. The corresponding transitive verbs end in *muru* (root *me*), as *shiromuru*, "to make white," *nagamuru*, "to lengthen," "to gaze upon."

#### 2. By adding *ru* to the root.

Ex.: *Shigeru*, "to be dense"; from *shigeki*, "dense."

*Nigaru*, "to feel bitterly"; from *nigaki*, "bitter."

The final vowel of the root is sometimes changed, as in *Asuru*, "to be shallow"; from *asaki*, "shallow."

*Katsuru*, "to be hard"; from *kataki*, "hard."

The last two examples are, however, verbs of the second conjugation.

#### 3. By adding *garu* to the root. These verbs are chiefly formed from the desiderative adjectives ending in *taki*.

Ex.: *Yukitagaru*, "to wish to go"; from *yukitaki*, "desirous of going."

*Hoshigaru*, "to be eager for"; from *hoshiki*, "eager."

*Ayashigaru*, "to think strange"; from *ayashiki*, "strange."

*Garu* is no doubt compounded of *ge*, the termination of nouns described at page 42, and *aru*, "to be." These verbs



are, however, not conjugated like *aru*, but as regular verbs of the first conjugation. They must not be confounded with the combinations so frequently met with of the adverbial form of adjectives with *aru*. *Hoshigaru*, for instance, must be distinguished from *hoshik'aru*.

## COMPOUND VERBS.

The first element of a compound verb may be a noun or an adjectival root, but is more commonly a verb in the root form. The first element of a compound may stand to the other—

1st. In the relation of an object direct or indirect.

Ex.: *Tabi-datsu*, "to start on a journey."

*Mono-gataru*, "to relate."

2nd. In the relation of an adverb qualifying it.

Ex.: *Ni-korosu*, "to boil to death."

*Seme-hairu*, "to enter with violence."

*Buchi-korosu*, "to beat to death."

*Atsu-gohetaru kinu*, "thick clothing."

3rd. It is sometimes co-ordinated with it.

Ex.: *Yuki-kaheru*, "to go and return."

*Nige-chiru*, "to flee and scatter," "to be put to the rout."

## DERIVATIVE ADJECTIVES.

I. Derived from *na*.

1. By adding *rashiki*. These adjectives have a similar signification to English adjectives in *ish*. They belong to the later language.

Ex.: *Kodomo-rashiki*, "childish"; from *kodomo*, "a child."

*Baka-rashiki*, "foolish"; from *baka*, "fool."

2. By adding *shiki* or *jiki*.

Ex.: *Hanahadashiki*, "extreme"; from *hanahada*, "very."

*Hitoshiki*, "uniform," "similar"; from *hito*, "one."

*Kohishiki*, "beloved"; from *kohi*, "love."

Adjectives in *shiki* often reduplicate the root for the sake of greater emphasis.

Ex. : *Hakabakashiki*, "efficient."

Chinese roots sometimes take this termination.

Ex. : *Bi-bi-shiki*, "splendid" ; from *bi*, "beauty."

3. By adding *keki*. *Keki* is a poetical form. It simply changes an uninflected word into an inflected word, and does not alter the meaning. Thus *tahirakeki*, from *tahira*, means "level," "flat," and is the same as *tahira naru* of the ordinary written language, or *tairana* of the spoken language.

Such forms as *naga-keku*, *samu-keku*, where *keku* (never *keki*) follows the root of an adjective, have an entirely different character, and must not be confounded with the adjectives just described.

## II. Derived from *kotoba*.

1. By adding *shiki* to the root, the vowel of which is usually modified at the same time.

Ex. : *Konomashiki*, "lovable" · from *konomi*, root of *konomu*, "to like."

*Isogashiki*, "busy" ; from *isogi*, root of *isogu*, "to be busy," "to be in a hurry."

*Osoroshiki*, "dreadful" ; from *osori*, root of *osoru*, "to dread."

All verbs have derivative adjectives formed by adding *taki* to the root, and *beki* and *majiki* to the conclusive form, but it is more convenient to include these terminations among the *teniwoha*.

## COMPOUND ADJECTIVES.

The first element of a compound adjective may be either a noun, a verb in the root form, or the root of another adjective.

Examples of Compound Adjectives :—

*Na-takaki*, "famous" ; from *na*, "name," and *takaki*, "high."

*Te-bayaki*, "dexterous" ; from *te*, "hand," and *hayaki*, "quick."

*Kiki-gurushiki*, "harsh" ; from *kiku*, "to hear," and *kurushiki*, "painful."

*Nogare-gataki*, "inevitable" ; from *nogaruru*, "to escape," and *kataki*, "difficult."

*Shi-yasuki*, "easy to do" ; from *suru*, "to do," and *yasuki*, "easy."

*Usu-akaki*, "light red" ; from *usuki*, "thin," and *akaki*, "red."

## CHAPTER V.

### UNINFLECTED TENIWOHA SUFFIXED TO NA.

#### I. *Case Suffixes.*

Genitive, *no, ga, tsu*, "of."

Dative, Locative, Instrumental, *ni*, "at," "in," "to"; *nite*,  
"in," "by means of"; *he, gari*, "towards"; *made*, "as  
far as."

Accusative, *wo*.

Vocative, *yo, ya, yayo*.

Ablative, *yorì, kara*, "from."

#### II. *Plural Suffixes.*

*Ra, domo, tachi, gata, bara, nado, shiu, tô*.

#### III. *Other Suffixes.*

*Ha* (read *wa*), Distinctive or determinative particle.

*Mo*, "also," "even."

*Ka*, Interrogative.

*Kana*, Exclamatory.

*Ya*, Interrogative and Exclamatory.

*Nan*, Emphatic.

*Zo*, do.

*Koso*, do.

*To*, Conjunctive.

*Dzutsu*, "each."

*Dani*, "at least."

*Sura*, "even."

*Sahe*, "even."

*Shi*, "only."

*Nomi, bakari*, "only."

*Gachi*, "all over."

*Nagara*.

*Datera*.

Many of the *teniwoha* in this chapter may be suffixed not only to *na*, but to those parts of *kotoba* and inflected *teniwoha* which are capable of being treated as substantives, viz., the adverbial form and the attributive form.

#### I. CASE SUFFIXES.

There is no suffix to distinguish the nominative case. As shown below, *ha* and *ga* do not indicate the nominative.

##### *Genitive or Possessive Particles.*

*No*, *ga*, *tsu*, "of."

The distinction between *no* and *ga* resembles that between the English preposition *of* and the *s* added to form the possessive case. This is probably what the Japanese grammarians mean when they tell us that *ga no yori omoshi*, i.e., "*ga* is heavier than *no*," the possessive relation being looked upon as a closer one than the partitive relation.

In the classical period *ga* was used only after the substantive forms of verbs and a few other words, chiefly pronouns, as, for instance, *ta ga*, *wa ga*, *kimi ga*, *imo ga*, *chichi ga*. *Ga* and *no* are in later times used without much distinction. Thus *hana ga saku* and *hana no saku* mean precisely the same, viz. "the unfolding of the flowers." There is, however, a tendency in the Japanese language to treat phrases of this kind as if they contained an assertion, and *hana no saku* or *hana ga saku* are sometimes met with in poetry in the sense of "the flowers unfold." In the spoken language the last-named meaning has become much the more usual one in the case of *ga*, and so entirely has the proper force of that particle been forgotten in these cases that it is either considered a sign of the nominative case, or is omitted altogether. This construction—viz., the attributive form with or without *ga*—is now used in speaking to the exclusion of the conclusive form, which has passed out of use both for verbs and adjectives. Thus for *midzu nagaru*, "the water flows," the spoken

language has *midzu ga nagaruru* (or oftener *nagareru*) *midzu nagaruru*, or *midzu wa nagaruru*; for *hana ha shiroshi*, "the flower is white," *hana ga shiroi* (for *shiroki*) or *hana wa shiroi*. [See above, page 85.]

In the later part of the classical period there are instances where *ga* with a pronoun of the first person seems to imply humility, and with pronouns of the second or third person, contempt or disparagement; but this use of *ga* is unknown in the more ancient language, and also in its modern form.

*No* (not *ga*) is used where the same thing is meant by the two nouns which it joins, or where one is a part of the other as in the examples *Yamato no kuni*, "the province of Yamato," *chichi no Dainagon*, "her father the Dainagon," *sono toshi no natsu*, "the summer of that year."

A noun is sometimes omitted after *no* if it can be easily supplied from the previous clause, as *hito tsuma to ware no*, "some one else's husband (or wife) and mine." *Tsuma* is of course to be supplied after *no*.

*No* frequently occurs in the ancient poetry in the sense of *no gotoki* or *no gotoku*, "like," as *tori no muragarite matsu*, "to wait assembled in a flock like birds."

*Tsu* (sometimes *dsu*) is an old word for the genitive particle. It is obsolete in the modern language except in *onodzukara*, *midzukara*, "of or by oneself," and a few other words.

#### Examples of Genitive Particles:—

<i>Tsuki no yo, yuki no ashita.</i>	A moonlight night, a snowy morning.
<i>Taregashi ga muko ni naru.</i>	To become such a one's son-in-law.
<i>Ono ga waruki koto no sange.</i>	The confession of one's own sins.
<i>Saki no kami mo, ima no mo.</i>	Both the former lord, and the present one.

*Miyako he to*  
*Omofu mo mono no*  
*Kanashiki ha*  
*Kaheranu hito no*  
*Areba nari keri.*

*Ima no yo no hito no monoseru*  
*fumi uta two miru ni.*

*Oki tsu shiranami.*

*Waga naku namida.*  
*Nuru ga uchi ni.*  
*Itsutsu no mutsu.*  
*Seikan kô ga kotoba ni.*  
*Yuku midzu no hayaku*  
 (poetical).

*Kimi kofuru namida no toko*  
*ni michinureba.*

*Fuyu-gare no*  
*Mori no kuchi-ba no*  
*Shimo no uhe ni*  
*Ochitaru tsuki no*  
*Kage no sayakesa.*  
*Matsu hito no kon ya koji ya*  
*no sadame nakereba.*

Even with our joyous anticipations of returning to the capital is mingled the sad thought that there are some who never will return. [In this sentence it is necessary to supply from *areba* the substantive form *aru*.]

In reading the prose and poetical compositions of the men of the present day. The white waves of the open sea.

The tears which I weep.  
 During my sleep.  
 Five times six.  
 In the words of Seikan.  
 Swift as running water.

As the tears of longing for thee have filled my couch. [In this phrase *no* joins *namida* with *michinuru*, which must be supplied from *michinureba*.]

Oh! the brightness of the moonlight that falls on the hoar-frost of the decayed leaves of the winter-withered woods!

As there is no certainty as to whether he whom I expect will come or not.



<i>Haru ha kagiri no nakarama-shikaba.</i>	If there were only no end to spring.
<i>Ihe tsu dori.</i>	The house-bird, <i>i.e.</i> , the cock.
<i>Haru no suhetsu kata.</i>	The latter part of spring.

*Dative, Locative, and Instrumental Cases.*

*Ni*, "at," "in" or "to," "into," "by"; *ni te*, "by," "by means of"; *he* and *gari*, "towards"; *made*, "as far as," "until."

*Ni* is sometimes the sign of the dative case, as in the following examples:—

<i>Ware ni miseyo.</i>	Show me.
<i>Hito ni adzukuru.</i>	To give in charge to some one.
<i>Oya ni niru.</i>	To be like one's parents.

In the following examples *ni* means "to," "in," or "into."

<i>Yokohama ni yuku.</i>	To go to Yokohama.
<i>Yokohama ni woru.</i>	To live in Yokohama.
<i>Hako ni iruru.</i>	To put into a box.

*Ni* has the meaning of "along with" in the following example:—

<i>Obana ga kaze ni niha no tsuki-kage.</i>	Along with the wind through the obana (a kind of grass) the moonlight in the courtyard.
---	---

In such expressions as *isami ni isamite*, "full of eagerness" (lit., "along with eagerness being eager"), *ni* has the same force.

The instrumental case is represented by the noun followed by *ni te*. This is the equivalent of *wo motte* of the modern semi-Chinese style.

Ex.: *Chi ni te chi wo arafu.* To wash away blood by blood.

*Ni* is sometimes apparently the root of an obsolete verb *nu*, "to be." *Ni te*, for instance, may mean "being" as well as "in," and *naru* (*ni* + *aru*) may mean "to be" as well as "to be in." *Ni te* is then the equivalent of *de atte* of the spoken language.

### Examples :—

<i>Onore ha Chôin no hotori ni saburafu okina ni saburafu.</i>	I am an old man who resides in the neighbourhood of Chôin.
<i>Ika naru hito?</i>	What manner of man? [Lit., a how being man.]
<i>Wadono tachi ha idzuku no hito-bito ni ka?</i>	What country-men are ye, my masters?
<i>Kono atari ni te.</i>	In this neighbourhood.
<i>Fudokoro naru fue.</i>	A flute which was in his bosom.

*Ni* may often be conveniently regarded as the sign of the predicate of a proposition.

In the semi-Chinese style *wo shite* or *wo motte* sometimes takes the place of *ni*, as *shinra wo motte nani nani wo shira-shimuru*, "to make so and so known to your servants."

*Ni* is added to indeclinable words to form adverbs, as *jiki ni*, "quickly"; *muri ni*, "violently," "wrongfully."

*Ni* is used with causative verbs to distinguish the person who is caused to perform the action, and with passive verbs to indicate the person by whom the action is performed. The phrases used in the *Kayohi-ji* for "causative" and "passive" are examples of this use of *ni*.

<i>Ta ni shikasasuru.</i>	Causing another to be or do so and so.
<i>Ta ni shikaseraruru.</i>	Being caused by another to be or do so and so.

Other examples of *ni* :—

<i>Makoto ni.</i>	In truth.
<i>Sumiyaka ni.</i>	Immediately.
<i>Mutsu ni wakaruru.</i>	To be divided into six.
<i>Idzure no toki ni?</i>	At what time?
<i>Uta yomu ni.</i>	In composing poetry.
<i>Kane ni naru.</i>	To become metal.
<i>Dai ni tsukuru.</i>	To make into a table.
<i>(Onodzukara naru mono ni shite.</i>	Making it to ( <i>i.e.</i> , accounting it) a thing which is produced of itself.
<i>Sore ni.</i>	In addition to that.
<i>Koto ni yorite.</i>	According to circumstances.
<i>Oya ni kandô seraru.</i>	He was disowned by his parents.

*To* is sometimes used in the same signification as *ni* in the example *kane ni naru* quoted above.

Ex.: *Hito to naru*, “to become a man,” “to attain to manhood.”

*He*, “towards.”

*He* not being considered a separate word from the noun to which it is joined is pronounced *e* by the rule given at p. 2. It is really a noun meaning “place,” “direction,” as in *ihe*, “a house,” from *i*, root of *iru*, “to dwell,” and *he*, “place”; *yuku he*, “the direction in which to go.” It has taken the *nigori* in the compounds *hamabe*, “the shore”; *nobe*, “the moor”; *umibe*, “the sea-side.”

*He* is often confounded by careless speakers and writers of Japanese with *ni*, “to.” The former is properly used only of motion in the direction of, the latter of motion up to. Thus *kita he yuku*, “to travel northwards,” is the correct expression, and not *kita ni yuku*.

Example of *he* :—

*Mine he fumoto he ori nobori.* Sometimes ascending towards the summit, sometimes descending towards the base.

*Made* indicates a limit arrived at, and may be translated “until,” “as far as,” “as much as,” “as many as,” “to such a degree,” &c.

Examples :—

<i>Jiugo nichi made.</i>	Until the 15th.
<i>Karasu no atama shiroku naru made.</i>	Until a crow's head becomes white.
<i>Yokohama made.</i>	As far as Yokohama.
<i>Michi mo naki made.</i>	To such a degree that there was no road.

*Gari* is an old word occasionally found in poetry. It has the same meaning as *he*.

Examples of *gari* :—

<i>Kimi gari.</i>	Towards you.
<i>Hito no gari ifubeki koto arite fumi wo yaru.</i>	Having something to say to some one, I send a letter.
<i>Hashi wo uma koshiganete, kokoro nomi imo gari yarite, wa ha kokoni shite.</i>	My horse being unable to cross the bridge, I remain here, my heart alone I send towards thee.

#### *Accusative Case.*

*Wo*, the ordinary sign of the accusative case, was probably in its origin an interjection of the same meaning with the English “O !” It has this sense in *sono yahe gaki wo !* “O ! that eight-fold barrier !” a phrase which occurs in one of the oldest extant specimens of the Japanese language.

In the *monogatari* we find instances of *wo* as an interjection in answer to a call or command, something like the English “Halloa !” or “Aye, aye, Sir !”

Example :—

*Wo to te* (for *to ihi te*) *tachinu*. “Aye, aye, Sir,” said he, and started off.

Intermediate between its use as an interjection and as the sign of the accusative case may be placed those instances where *wo* seems to be merely an emphatic particle, of much the same force as a significant emphasis or pause over the word. This is perhaps why Motowori calls it a *yasume-teniwoha* or “pause particle” when used in this way.

Example :—

*Samidare no*

*Tsuki no honokani*

*Miyuru yo ha,*

*Hototogisu dani*

*Sayaka ni wo nake.*

On this night, when the moon of the 5th month is seen faintly, do thou, at any rate, O, hototogisu! sing distinctly.

*Wo* has here the force of drawing attention to the antithesis between the *faint* shining of the moon and the *distinct* singing of the bird.

The same *wo* is also found after verbs.

Example :—

*Yomosugara*

*Mite wo akasan*

*Aki no tsuki;*

*Ko-yohi no sora ni*

*Kumo nakaranan.*

All night long

Having *seen* thee I would watch till morning

O moon of autumn!

On the sky of to-night

May there be no cloud.

The *wo* here marks an emphasis on *mite*.

Akin to this force of *wo* is its meaning in sentences like the following :—

*Shira-tsuyu no*

*Iro ha hitotsu wo—*

*Ikani shite*

*Aki no konoha wo*

*Chiji ni somuran?*

Of the clear dew

The colour being but one—

How *then* can it be that

The leaves of autumn

A thousand-fold it dyes?

*Wo* has in this case an adversative force very much like the English "but," "though," "notwithstanding."

*Mono wo.* When *wo* follows *mono*, preceded by a verb or adjective in the attributive form, it has commonly the meaning just described.

Example:—

<i>Miyako idete</i>	Setting forth from the capital,
<i>Kimi ni ahan to</i>	That I might meet you,
<i>Koshi mono wo—</i>	I have come hither, <i>but</i>
<i>Koshi kahi mo naku,</i>	My coming having been
	fruitless,
<i>Wakarenuru kana.</i>	Alas! we are parted.

By far the most common use of *wo* is as the sign of the accusative case. This case is, however, by no means invariably indicated by *wo*. It is not found when the noun is governed by a preposition, or when it forms, along with a governing verb, an equivalent to a single verb, as in *riôji suru*, "to treat medically," *kemi suru*, "to examine," and is omitted in many other cases. In fact it is only used when it is desired, to mark distinctly the case of the noun.

#### Examples of *wo*.

<i>Kono ko wo mitsukete nochi</i>	After discovering this child
<i>ni take wo toru ni fushi wo</i>	in collecting bamboos, he
<i>hedatete yogoto ni kogane</i>	every night found bamboos
<i>aru take wo mitsukuru.</i>	containing gold on separat-
	ing the joints.
<i>Takara wo ushinahi, yamahi</i>	He loses his money, and con-
<i>wo mauku</i> (pron. <i>môku</i> ).	tracts disease.
<i>Kono chigo yashinafu hodo</i>	In proportion as they nur-
<i>ni.</i> [Accus. without <i>wo</i> ].	tured this infant.

*Wo* is frequently found in Japanese where in English a preposition would be used.

Examples :—

*Miyako wo tohomi.*

The being distant *from* the capital.

*Hito wo wakaru.*

To part *from* some one.

*Ohoji wo yorobohi yukite.*

Staggering *along* the high road.

*Ô-dan wo yamu.*

To be sick of jaundice.

Other particles sometimes come between the noun and *wo*, as—

*Kushi to kanzashi to wo nuku.*

To remove comb and hair-pin.

*Kore bakari wo shiru.*

He knows this only.

In poetry, and in the semi-Chinese style, *wo* is sometimes seen at the end of a sentence. In such cases an inversion of the construction has taken place, or an ellipsis has to be filled up.

Example :—

*Hisokani negafu—yûshi kono  
tairi ni gyaku sezaran koto  
wo.*

I humbly pray that the officials will not oppose this great principle.

*Wo ba.* The *ba* of this combination is the ordinary distinctive particle *ha* with the *nigori*. Both particles have here their ordinary meaning.

Example :—

*Hito tsuku ushi wo ba, tsuno  
wo kiri, hito kufu taka wo  
ba, mimi wo kirite, sono  
shirushi to su.*

We cut off the horns of an ox which butts at people, and cut the ears of a falcon which bites people, as a mark of their vice.

It will be observed that the last sentence is an example of a double accusative, a construction familiar to us in Latin and Greek.

In the semi-Chinese style *wo mochite* (*motte*) or *wo shite* is often put for *ni* or *wo* only.



*Vocative Case.*

The vocative case is rarely indicated by any specific particle, but when necessary one of the particles *yo*, *ya*, or *yayo* may be added to the noun. Example:—

*Jinta yo! Jinta yo! to yoba-* He never ceased calling out,  
*hite yamazu.* “Jinta! Jinta!”

*Ablative Case.*

*Yori*, *kara*, “from,” “since.” *Yori* is the root of the verb *yoru*, “to approach,” “to relate to,” but this meaning is forgotten in its familiar use as a suffix meaning “from.” *Yo* and *yu* are ancient poetical forms for *yori*. *Yori* may be translated “than” when used in phrases like the following, where in English the comparative degree of the adjective is employed: *sakura yori mume ha hayaku saku* “the plum blossoms earlier than the cherry.” *Kara* cannot be used for *yori* in such a position.

*Kara* does not differ in meaning from *yori*. It is curious that whereas it has become nearly obsolete in the later written language, the spoken language uses it almost to the exclusion of *yori*.

In the old language *no* is often put between *kara* and its noun, the reason being, no doubt, that *kara* was originally a noun itself. A similar construction is observable in the compounds *te-dzu-kara* and *ono-dzu-kara*, “of oneself.”

*Kara ni* of the old language does not differ in meaning from *kara* alone.

*Mono kara* has much the same force as *nagara*, as in the following example:—

<i>Itsuhari to</i>	False
<i>Omofu mono kara—</i>	While I think it,
<i>Ima sara ni</i>	Just now
<i>Taga makoto two ka</i>	In whose truth
<i>Ware ha tanoman?</i>	Shall I put my trust?

Examples of *yori* and *kara* :—

<i>Mukashi yori.</i>	From antiquity.
<i>Muma kuruma yori otsuru.</i>	To fall from a horse or carriage.
<i>Ohosaka yori.</i>	From Ōsaka.
<i>Oya yori ukuru.</i>	To receive from one's parents.
<i>Kore kara.</i>	From here.
<i>Kohishiki yori ha, uki ha mono ka ha ?</i>	Compared with love, is misery aught ?
<i>Kore yori hokani.</i>	Other than this.
<i>Fune no he yu mo tomo yu mo.</i>	Both from the ship's stem and stern.
<i>On inochi wo rochiu ni suterarubeki yori.</i>	Rather than fling away your life into the road.

## II. PLURAL SUFFIXES.

*Ra* may be used either with persons or with things, as *arera*, "they"; *korera*, "these things"; *nanjira*, "you." *Ra* implies neither respect nor the reverse. It is therefore little used with nouns or pronouns in the second person.

In the old language there are instances of *ra* joined to nouns in the singular. For instance, the *Manyōshū* has *kora*, *inora* where only one person is meant. This is, however, exceptional.

With adverbs of place, *ra* gives an idea of greater indefiniteness. *Kokora*, for instance means "hereabouts"; *achira*, "somewhere there."

*Domo* (from *tomo*, "a companion") is a very common plural particle in the old language, where it is used for both persons and things, as *nushi-domo*, "insects"; *koto-domo*, "things." In the modern language it is mostly found with pronouns or nouns (not inanimate things) in the first or third person.

In the modern language *watakushidomo* and *midomo* are sometimes used where only one person is meant.

*Tachi* (in the later language also *dachi*) is used with nouns or pronouns in the second person, or in speaking respectfully of any one, as *miko tachi*, "princes"; *oya tachi* or *oya dachi*, "parents."

*Gata* (from *kata*, "side") is similar in meaning to *tachi*. It belongs to the later language.

Ex. : *Omahe-gata*, "you."

*Bara* is little used.

Examples :—

*Hôshi bara no ni san nin.*

Two or three priests.

*Otoko womina bara.*

Men and women.

*Nado* or *nando* (from *nani to*) is sometimes called a plural particle. Its meaning is rather that of the Latin *et cetera*.

Examples :—

*Kaze no oto, mushi no ne nado  
ito-ahare nari.*

The sound of the wind, and  
the cries of the insects, &c.,  
are very touching.

*Shokudai, tsukue, kôro nando  
no yôï wo shite.*

Having made ready candle-  
stick, table, incense-pot, &c.

*Shiu* is a Chinese word which is sometimes found in the later language as a plural particle, as *kodomo shiu*, "children"; *yakunin shiu*, "officials."

*Tô* is sometimes a plural particle, and sometimes, like *nado*, resembles the Latin *et cetera*.

Examples :—

*Môri Daigaku no Kami tô.*

Môri Daigaku no Kami and  
others.

*Sho hanshi tô.*

Samurai of the various Han.

*Sû* and *sho*. The plural is implied by the use of such Chinese prefixes as *sû* or *su*, "several"; *sho*, "various," but the combinations of these particles with monosyllabic Chinese words, as in *su-nin*, "several persons," *sho-koku*, "the various countries," belong to Chinese rather than to Japanese grammar.

Examples of Plural Particles :—

<i>Kodomo ra</i> or <i>kodomo shiu.</i>	Children.
<i>Nanjira.</i>	You.
<i>Aru tokoro no samurahi domo.</i>	The samurai of a certain place.
<i>Kono hito domo wakaregataku omofu.</i>	I felt it hard to part with these men.

### III. OTHER SUFFIXES.

*Ha.* This particle is not looked upon as a separate word from the noun to which it is joined, and is accordingly read *wa*, according to the rule by which aspirates are not pronounced in the middle of a word. [See page 22.]

*Ha* may be termed a separative or distinguishing particle. Its force is thus described in the *Kotodama no Shirube* : “ *Ha ha isasaka nageku kokoro wo obite, mono ni mare, koto ni mare, aru ga naka yori eri-wakuru yô no kokoro moteru teniwoha nari.*” I.e., “ *Ha* has somewhat of an exclamatory force, and is a particle which possesses the meaning, as it were, of choosing out and separating a thing or an action from amongst a number.”

In English, *ha* may sometimes be translated “with respect to,” “in the case of,” “in so far as regards,” “at any rate,” or its meaning may be given by printing in italics the word to which it refers. The French “quant à” expresses its force pretty accurately. In most cases, however, *ha* cannot be rendered in translation, and its force is often so slight that its presence or absence makes no appreciable difference in the meaning. In speaking, a significant emphasis is often the best equivalent.

Ex. : <i>Ware ha to omohi.</i>	Thinking <i>I</i> (am somebody).
<i>Kore to ha chigafu.</i>	It is different from this.
<i>Kono tokoro he ha kitarazu.</i>	He has not come here at any rate.

*Ha* has been called the sign of the nominative case. It is quite true that it often does distinguish the subject of a sentence, but this is merely by virtue of its general force as a distinguishing or separating particle. A suffix which is used freely with nouns in the dative or objective case cannot properly be described as the sign of the nominative.

Examples:—

<i>Toki shiranu yama ha Fuji</i>	The mountain which knows
<i>no ne (nari).</i>	not time is the peak of Fuji.
<i>Ken ha kwako wo utagafu</i>	<i>Ken</i> is a word which ex-
<i>kotoba nari.</i>	presses a doubt concerning
	the past.

In the phrase *Akashi no ura ha?* “In regard to the Bay of Akashi?” or “What about the Bay of Akashi?” *ha* looks like an interrogative particle. The sentence is, however, really incomplete, and some such words as *ika naru tokoro naru?* “What sort of a place is it?” require to be supplied. In *Sono fumi no kotoba ha to tofu*, “‘What is the language of that letter?’ asked he,” a similar ellipsis has to be filled up.

*Ha* is used not only to single out an object from among a number, but to contrast or oppose one object to another. The Greek — $\mu\epsilon\nu$ — $\delta\epsilon$  would accordingly be in Japanese —*ha*—*ha*.

Examples:—

<i>Hito ha isa!</i>	Its people—ah no!
<i>Kokoro mo shirazu;</i>	I know not their hearts;
<i>Furuzato ha</i>	But in my native place
<i>Hana zo mukashi no</i>	The flowers with their ancient
<i>Ka ni nihohi-keru.</i>	Fragrance are odorous.

<i>Miyama ni ha</i>	Deep in the mountains
<i>Matsu no yuki dani</i>	E'en the snow on the fir trees
<i>Kienaku ni</i>	Has not yet melted—

*Miyako ha nobe no*  
*Wakana tsumi-keri.*

On the moors by the capital  
 We have plucked the young  
 herbs.

In the first of these two sentences the *ha* point the contrast between the inhabitants and the place itself; in the second, between the mountains where the season is late, and the capital where it is early.

When *ha* is suffixed to an interrogative word or particle, it shows that the question is merely rhetorical, and not for information, and that a negative answer is expected. But if the question already contains a negative, an affirmative reply is suggested. Thus, while *ikaga sen* merely puts the question, "What is to be done?" which may or may not be merely rhetorical according to the context, *ikaga ha sen* is only another way of saying "there is nothing to be done," "there is no help for it." In the same way *Ware hitori ka?* "Am I the only person?" may be either a question asked for information or an indignant way of denying that one is the only person. But if we say *ware hitori ka ha*, the question can only be a rhetorical one, and the answer "No!" necessarily follows.

This rule holds good throughout the greater part of Japanese literature. In the pre-classical period, however, *ha* is found with interrogatives without any meaning of this kind, and the rule is not often exemplified in modern literature, which is comparatively sparing in its use of particles.

Examples:—

*Kohishiki yori ha uki ha*  
*mono ka ha?*

Compared with love, is  
 misery aught?

*Nuru ga uchi*

Shall we call that alone a  
 dream which we see while

*Miru wo nomi ya ha*

sleeping?—this vain world  
 also I look not upon as  
 reality.

*Yume to ihan—*

*Hakanaki yo wo mo*

*Utsutsu to mizu.*



*Namida ya ha !*

*Mata mo afubeki*

*Tsuma naran—*

*Naku yori hoka no*

*Nagusame zo naki.*

*Itsu ka ha mafushi ayamari-  
taru ?*

What? Tears! He is  
doubtless a husband whom  
I shall meet again—

Other than weeping  
Consolation I have none.

When did I ever inform you  
wrongly?

In the later language *ani* at the beginning of an interrogative clause shows that a negative reply is expected.

The case suffixes and the interrogative particles *ka* and *ya* are placed between *ha* and the noun. Where *wo* intervenes, *ha* takes the *nigori* and becomes *ba*. This is owing to the dislike which the Japanese language has for allowing two successive syllables to begin with the same consonant.

Example:—

*Hito tsuku ushi wo ba, tsuno  
wo kiri; hito kufu taka wo  
ba, mimi wo kiru.*

We cut off the horns of an ox  
which butts at people; we  
cut off the ears of a falcon  
which bites people.

*Mo* is the opposite of *ha*. *Kore ha*, for instance, means “this separated or distinguished from something else”; *kore mo* means “this along with something else,” and may be translated “too,” “also,” “even.”

Examples:—

*Kono hô ni mo.*

*Uhe ni mo iheru gotoku.*

*Sono koro made mo.*

*Ifubeki ni mo arazu.*

On this side also.

As has been stated above also.

Even up till that time.

It is not necessary even to  
mention.

Where *mo* is repeated with each of two successive nouns the meaning is “both—and—.”

Example:—

*Kono yo mo, nochi no yo mo.*

*Kozo mo kotoshi mo.*

Both this world and the next.

Both last year and this year.



*Mo* after an interrogative particle has often a force opposite to that of *ha* in the same position, and indicates that an affirmative answer is expected if the question is affirmative, and a negative answer if the question is negative in form. For example—

*Tayuru hi arame ya ha ?* is “Will there be a day when it will cease? [by no means]” but *Tayuru hi arame ya mo ?* is “Will there ever be a day when it will cease? [I trust so].”

A somewhat similar use of *mo* is where it converts interrogative pronouns and adverbs into indefinite. Thus by the addition of *mo*, *tare*, “who,” becomes *tare mo*, “any one;” *itsu*, “when,” becomes *itsu mo*, “at any time,” “always;” and *nani*, “what,” becomes *nani mo*, “anything.”

Especially in the old language *mo* is in many cases nothing more than a feeble interjection of surprise for which there is no adequate English equivalent.

Example :—

<i>Kakaru hito mo yo ni ide</i>	Even such a man is a thing
<i>ohasuru mono nari-keri.</i>	which appears in the world,
	<i>i.e.</i> There are such men as
	this in the world.

*Mo* is contracted with *are*, the imperative of *aru*, “to be,” into *mare*, as in the phrase *Idzure ni mare*, “Be it whichever it may”; *Mi mare mizu mare*, “Be it that I see, be it that I do not see,” *i.e.* “whether I see or not.”

*Mo ga mo* or *mo ka mo*, *mo ga na*, *mo ga mo na* express a strong desire.

Examples :—

<i>Amabashi no nagaku mo ga</i>	I pray that the bridge of
<i>mo.</i>	heaven may last long.
<i>Takaku tobu</i>	A high-soaring
<i>Tori ni mo ga mo (narite)</i>	Bird—Oh! that I could
	become,

*Asu yukite*

*Imo ni kotodohi.*

*Otoko mo womina mo ikade  
toku miyako he mo ga na  
to omofu kokoro areba.*

That I might go to-morrow  
And visit my love.

As both men and women  
were eager to reach the  
capital as soon as possible.

The case suffixes and the interrogative particles *ka* and *ya* are placed between *mo* and the noun.

*Ka* and *ya*. In Japanese no change of construction is required in order to convert an affirmative clause into an interrogative one. All that is necessary is to suffix one of the particles *ka* or *ya*.

The force of *ka* or *ya* varies somewhat according to circumstances, being referable to one of the following heads:—

1. A question for information.
2. A merely rhetorical question.
3. A doubt.
4. A mere exclamation, of much the same force as the sign “!”

*Ka* is chiefly used in the first sense, but is also common in meanings 2 and 3. Followed by *mo*, it occurs in the *Man-jôshiu* as a mere interjection. In the combination *kana* it has also usually an exclamatory force, though it occasionally retains its interrogative meaning.

*Ya* seldom marks a question asked for information; its force is almost entirely restricted to the other three heads.

Examples of *ka*:—

- |   |  |
|---|--|
| 1. <i>Kono hito ni ko ha aru ka,<br/>naki ka?</i>           | Has this man children or<br>not?                       |
| <i>Konnichi ka?</i>   | Is it to-day?  |
| 2. <i>Kono kado no mahe yori<br/>shi mo wataru mono ka?</i> | How is it possible for me to<br>pass before this door? |
| <i>Sono kinsei gaen subeki ka?</i>                          | Is one to agree to this pro-<br>hibition?              |

3. *Kahabe no hotaru ka ; ama* Is it a firefly on the river  
*no taku hi ka ?* bank, or a fire kindled by  
the fishermen ?
- Idzure no ohon toki ni ka* In what august time (*i.e.*,  
*ariken.* reign) will it have been ?  
[I do not know.]
- Mitsu ka hitotsu ka ni te mo* It may perhaps be three or  
*aran.* one.
4. *Osoroshiki kana ! Kana-* How dreadful ! How lament-  
*shika kana !* able !
- Hito no kokoro oroka naru* Alas ! what a stupid thing  
*mono kana !* the heart of man is !
- Mikasa no yama ni ideshi* The moon that hath come  
*tsuki ka mo !* forth over the mountain of  
Mikasa !

Examples of *ya* :—

1. *Migi ha ika naru jiko naru* What is the cause of this ?  
*ya ?*
- Jichô ya aru ?* Have you an attendant ?
2. *Ani kore wo saszezaru-be-* Is it likely that he does not  
*ken ya ?* perceive this ?
3. *Hana ya momiji wo miru.* To look at the flowers or red  
leaves of autumn.
- Kore ya to omofu.* I think it is perhaps this.
- Oya ya shinrui.* Parents or relations.
- Saru ni mo ya rui subeshi.* He is perhaps to be classed  
even with monkeys.
- Ame tsuyoku shite, hashi ochi-* Whether it was that the bridge  
*keru ni ya—* had fallen on account of  
heavy rains—
4. *Ana ! mendô ya !* Oh ! what a bother !
- Ureshi ya !* How joyful !
- Jinta ya !* Jinta !

*Mimasaka ya! Kumenosara* Mimasaka! Nay, rather let  
*yama.* me speak of the Kumenosara mountain.

*Ka* added to interrogative pronouns and adverbs usually, but not always, makes them indefinite, as *tare*, "who," *tare ka*, "somebody," *itsu*, "when," *itsu ka*, "at some time or another." At the end of a clause which begins with an interrogative, Motowori rules that *ka* is the proper particle to use and not *ya*, except the latter has its exclamatory force, as *nani zo ya?* "What is it?" In the modern language, however, little attention is paid to this rule, and especially in indirect interrogative clauses, *ya* is almost always found instead of *ka*.

In the modern semi-Chinese style *ya* often represents the Chinese 也, especially after the opening words of a chapter or paragraph. It has here its exclamatory force, and draws the attention of the reader strongly to the subject-matter which is about to be discussed. Thus an article on adoption begins as follows: *Yôshi no shiukwan taru ya*—"With regard to the custom of adopted children—"

*Ya* followed by *aran* (fut. of *aru*) is usually contracted into *yaran*, which in the spoken language, and occasionally in the popular written style, is further shortened into *yara*.

*Nan* is probably the same particle as the *na*, *nâ*, *nô* or *ne* (Yedo dialect) of the spoken language. It is an emphatic exclamation drawing the attention strongly to the word which precedes. It resembles, but is a less emphatic word than *zo*. *Nan* is perhaps the future of the obsolete verb *nu*, "to be," inserted parenthetically in the sentence. *Namo* is an old form which occurs in the *Manyôshû* and other old books.

Examples of *nan* :—

<i>Kore nan sore to utsusemin</i>	I would like to see this ex-
<i>kashi.</i>	changed for that.
<i>Kore nan ume to shirinuru.</i>	I found that this was a plum.

*Katachi yori ha kokoro nan masari-taru.* Her heart was more excellent than her beauty.

*Zo* is an emphatic particle. The *Kotodama no Shirube* describes it as "a particle which limits and narrows things, or represents them, as it were, taken up and held in the hand," and adds that "it is opposed to *ya* in meaning." Very often the best way to translate *zo* is to change the construction of the sentence in the manner shown in the following examples.

Examples of *zo* :—

*Oya no kokoro yasume-shidzumete zo mata ide ni keru.* It was not until he had quieted and calmed his parents' hearts that he again went out.

*Kore zo tadashiki yomizama naru.* It is this that is the correct mode of reading.

*Kara no uta ni mo kaku zo arubeki.* This is probably true in the case of Chinese poetry too.

*Koso* resembles *zo* in meaning, but it is a still more emphatic word. It is probably derived from *ko*, "this," and *so*, "that." The *Ayuhisha* says of the sentence *yone koso yokere*, "it is rice and rice only that is good," that *yone no hoka ha nashi to ifu nari*, i.e., "this is saying that there is nothing else but rice (that is good)." The same authority further says of *koso* that it has the force of choosing out and rejecting other things, and of taking up in the hand and looking at the object to which it refers. *Kore koso* may therefore be translated, "This and nothing else," "This more than aught else," "This very thing." *Koso* and *nan* are very common particles in the *naka mukashi*, or later classical period, but are less frequently met with in the modern language.

*Koso* is sometimes seen at the end of a sentence. In such cases a verb has to be supplied after it.

## Examples :—

- Ahi-min koto nomi koso* I think of naught else but  
(*omohe*). meeting him.
- Hana chirazu ari koso* My whole wish is that the  
(*hoshikere*). flowers may not become  
scattered.

Examples of *koso* :—

- Yorodzu no yamahi ha sake* It is strong drink alone from  
*yori koso okore.* which all diseases spring.
- Mukashi ha "ame no shita"* In ancient times, the only  
*to nomi koso ihere.* form of expression was  
"ame no shita."
- Tsutsu ha tsu no teniwoha* *Tsutsu* is *nothing* more than  
*wo kasanetaru mono ni koso* a reduplication of the suffix  
*are.* *tsu.*
- Hôrai no ki ka to koso omohi-* I had imagined that it was  
*tsure.* doubtless *none other* than  
the tree of Mount Hôrai.
- Masame ni kimi wo ahi-mi-* Not until after I have seen  
*teba koso, waga koki ya-* you face to face will my  
*mame.* longing cease.

*To* is a conjunctive particle. With nouns it may mostly be translated "and," "with," "along with," as in the examples *kare to ware*, "he and I," *kimi to yuku*, "to go along with you."

Analogous to the use of *to* with verbs as equal to the English conjunction "that" in introducing indirect narration is its use after nouns when followed by one of the five verbs *miru*, "to see"; *kiku*, "to hear"; *omofu*, "to think"; *suru*, "to do"; and *ifu*, "to say." *To ifu* is often contracted, especially in poetry, into *tefu* (pron. *chô*), *chifu* (*chiu*), or *tofu* (*tô*). *To* often stands after nouns where one of the five verbs mentioned above must be supplied in order to complete the sense. Thus



*to te* often stands for *to ihite* or *to omohite*; *to yo* for *to miyo* or *to seyo*; *to zo* for *to ifu zo*; *to naraba* for *to ifu koto naraba*; *to dani* for *to ifu koto dani*, &c.

Where adverbial expressions are formed by adding *to* to uninflected words, as in *haru baru to*, "from a distance," *hiso hiso to*, "quietly," *shite* is to be understood after *to*.

*Taru*, preceded by a noun, as in the phrase *shiujin taru hito*, "a man who is a master," is a contraction for *to aru*. This form is rarely found in poetry, and never occurs in the more ancient language.

Examples of *to* :—

<i>Hito no kotoba to midzukara no kotoba.</i>	Another's words and one's own words.
<i>Kore to chigafu.</i>	It is different from this.
<i>Ame to furu</i> (poetical).	To fall like rain.
<i>Yuki to chiru sakura no hana.</i>	The cherry flowers which scatter like snow.
<i>Natsu to aki to.</i>	Both summer and autumn.
<i>Rusui to sadamuru.</i>	To appoint <i>rusui</i> .
<i>Oya to miru.</i>	To regard as a parent.
<i>Ko taru</i> (for <i>to-aru</i> ) <i>mono.</i>	One who is a child.

*Dzutsu* means "at a time," "apiece," as in the following examples :—

<i>Hitori dzutsu iru.</i>	To enter, one person at a time.
<i>Tori no ko towo dzutsu.</i>	Young birds ten at a time.
<i>Mina ni yotsu dzutsu atayuru.</i>	To give them all four apiece.

*Goto ni*, "each," "every"—as *tabi goto ni*, "every time"; *tsuki goto ni*, "each month."

*Dani* with an affirmative means "at least," "at any rate," "if no more," and with a negative, "even," "so much as." It is used where something less than might have been expected is spoken of, as in the following examples :—



- Sore wo mite dani kaherinan.* I will return after having seen that at any rate (having expected more).
- Moji to ifu mono wo katachi wo dani mitaru koto mo nakari-ken.* Probably not so much as the shape of what are called characters had been seen.
- Ichì monji dani shiranu mono.* A person who does not know even a single letter.
- Ke hito suji wo dani ugokashi tatematsuraji.* I will not move even a single hair.

*Sura* may also be translated "even," but it is used where something is introduced more than might have been expected, as in the examples :—

- Haruka no nochi, Nara no koro no sho ni sura.* Long after, even in writings of the Nara period.
- Seijin sura.* Even a holy man.

*Sahe* (pronounced *saye*) is connected with the verb *sofuru* (root *sohe*), meaning "to associate," "to join to," and in the old language it means "also," "in addition," as in the examples :—

- Hito futa no* Not only are there the sides
- Me nomi ni arazu :* one and two : there are
- Itsutsu mutsu* also five, six, three, and
- Mitsu yotsu sahe ari—* four—the dice of the back-
- Suguroku no sae.* gammon board.
- Hannen amari nôgiô wo na-* He had done no cultivation
- sazu, ihe ni mo rôbô sahe* for more than half a year,
- ari.* and in addition he had an
- aged mother in the house.

In the colloquial language and in the later written language, *sahe* is used instead of *dani* and *sura*.

*Shi* is a particle of very little meaning which is sometimes found after nouns. "Only" is a little like it.

Examples of *shi* :—

<i>Kimi kofuru namida shi na-kuba.</i>	If there were only no tears of longing for you.
<i>Shika shi araba.</i>	If this were only so.
<i>Hôshô no ori shi mo.</i>	Even at the time of the Emperor's death.
<i>Onore shi.</i>	By themselves.

*Nomi* and *bakari*, “only,” “no more than.”

## Examples :—

<i>Mutsu bakari.</i>	Only six.
<i>Kimi nomi.</i>	You only.

*Bakari* is derived from *hakaru*, “to weigh,” and originally meant “quantity,” in which sense it is frequently used by old writers, as in the example *Hito bakari hishashiki ha nashi*, “there is no animal so long-lived as man.”

The style imitated from the Chinese puts *nomi* at the end of a sentence in a meaningless way. Motowori condemns this.

*Gachi* or *gachi ni*, also *gochi*, “all over.”

## Examples :—

<i>Hige gachi ni yase-yase naru otoko.</i>	A lean fellow all over beard.
<i>Suzuro ni namida gachi nari.</i>	She became unconsciously bathed in tears.
<i>Hana hirake-hatezu, tsubomi gachi ni miyu.</i>	The flowers have not unfolded completely, but seem all over buds.

*Nagara* means that the object to which it applies is taken without any change or modification.

Examples :—

*Tabi no sugata nagara.*

In his travelling dress *as he*  
*was.*

*Tsuyu wo eda nagara miyo.*

Look at the dew as it lies on  
the branch.

*Datera* resembles *nagara* in meaning.

Example : *Oi-bito datera*, "old man as he is."

*Gatera*, "by way of." Example: *Katami gatera to okosetaru*  
*koromo*, "the clothing sent by way of keepsake."

## CHAPTER VI.

### UNINFLECTED TENIWOHA SUFFIXED TO KOTOBA.

This chapter gives an account of the more common suffixes attached to inflected words, classified according to the part of the verb or adjective to which they are joined. Some suffixes are attached to more parts of the verb than one, but in such cases there is a difference of meaning or application. It is to be noted that these particles may be added not only to the principal parts of verbs or adjectives, but to the corresponding parts of those *teniwoha* which admit of inflection.

It is impossible to notice all the different combinations of *teniwoha*. Some of the more common are explained in the following pages, and it is believed that the others will present little difficulty to the student who has mastered the meaning of the several *teniwoha* of which they are composed.

Few *teniwoha* are joined immediately to adjectives. The auxiliary verb *aru* is usually interposed. Thus for *hoshikuzu* we must say *hoshikarazu*, "he is not desirous"; for *yoku kerī*, *yokari-kerī*, &c. In such cases the *u* final of the adjective is elided.

The initial consonant of those particles which are added to the negative base and to the perfect takes the *nigori*; particles added to other forms remain unchanged.

#### I. UNINFLECTED TENIWOHA ADDED TO THE ADVERBIAL FORM.

The adverbial form is sometimes a noun, and as such may be followed by most of the particles described in the previous chapter. Amongst those which occur most frequently in this position are *nī*, *ha*, *mo*, *to*, and *nagara*.

*Ni*. The commonest signification of *ni* following a verb in this form is "in order to," as in the phrases *mi ni*, "in order to see"; *yobi ni kitareri*, "he came to summon." *Ni* also occurs after the adverbial form in such idiomatic phrases as *akire ni akirete*, "extremely amazed"; *isami ni isamite*, "very eager."

*Ha*. When *ha* follows the adverbial form of adjectives, it has sometimes the same meaning as it has when suffixed to nouns, *i.e.* that of a distinctive or separative particle. It may also have the meaning "if" (conditional future), but in that case *ba* is more commonly written.

Examples :—

<i>Sono katana nibuku ha araji.</i>	That sword will not be <i>blunt</i> (whatever else it may be).
<i>Nawo nogare-gataku ha.</i>	A thing which it is still more difficult to escape from.
<i>Onajiku ha waga shomô no katana tamaharitenya.</i>	If it will be the same (to you), will you please give me the sword which I desire.

*Ha* after *su*, the adverbial form of the negative suffix, has the force of a conditional, as *yô sesu ha*, "if one did not take care," but in this position most later writers prefer to write *ba*.

*Ha* after *te*, the adverbial form of the suffix *tsuru*, has its ordinary force as a separative particle.

*Mo* is frequently found with the adverbial form of both verbs and adjectives. Here it may usually be translated "even." It is particularly common after *te*, as *shiri-te mo*, "even knowing," *iki-te mo*, "even having gone." *Mo* sometimes comes between the two parts of a compound verb, as *ihi mo oharazu*, "not even finishing what he was saying."

*To* is found with the adverbial form of verbs in idiomatic phrases like *ari to aru*, "as many as there are," *kiki to kiku hito*, "all who may hear."

*Nagara* has a similar meaning after verbal roots to that which it has after nouns.

Examples :—

<i>Umare nagara no katawa-mono.</i>	In the same state in which he was born, a cripple, <i>i.e.</i> , a cripple from his birth.
<i>I nagara teki wo matsu.</i>	Remaining at rest to await the enemy.
<i>I nagara no ikusa.</i>	A defensive warfare.
<i>Yorube to ha omohi nagara.</i>	Though still looking on it as a source of help.

*Gatera*, “by way of.” Ex. : *Imashime gatera ni ifu koto* “something said by way of reproof.”

*Gachini* or *gochini*. With verbs, this suffix may be translated “constantly.”

Examples :—

<i>Kaheri-mi gachi ni ide tama-hinu.</i>	He went away constantly looking behind him.
<i>On naka mo hedatari gachi ni te.</i>	Being also constantly on bad terms.
<i>Mono home gachi.</i>	Always praising things.

The following particles are found in conjunction with verbs only.

*Tsutsu* indicates that the action of the verb to which it is joined is simultaneous with that of the verb following. When *tsutsu* occurs at the end of a sentence, as it often does in poetry, an ellipsis must be supplied, or the order of the sentence has been inverted. The *Kotodama no Shirube* thus distinguishes between *tsutsu* and *te*: “The sentence *Otoni kiki te kohi-wataru* is equivalent to *Otoni kiki te nochini kohi-wataru*, but *Otoni kiki tsutsu kohi-wataru* is equivalent to *Otoni kiku to onaji toki ni kohi-wataru*.”

Examples of *tsutsu* :—

*Aru mono to (omohite) wasure tsutsu, naki hito wo tofu.*

At the same time that he forgets and thinks that they are still alive, he inquires after dead persons.

*Midzu no uheni asobi-tsutsu urwo wo kufu.*

It feeds on fish at the same time that it sports on the surface of the water.

——*mi* ——*mi* resembles the ——*tari* ——*tari* of the spoken language.

Examples :—

*Haremi kumorimi.*

Becoming alternately clear and cloudy.

*Nakimi warahimi.*

Alternately weeping and smiling.

*Kaminadzuki furumi furazumi sadame naki shigure zo fuyu no hajime naru.*

It is the unsettled, showery weather of the tenth month, sometimes rainy, sometimes fine, which is the beginning of winter.

——*tsu* ——*tsu* also corresponds to the ——*tari* ——*tari* of the spoken language.

Example :—

*Ikusa ha kiritsu kiraretsu suru mono nari.*

War is a business where people wound and are wounded.

*Na*——*so*. The negative of the imperative mood is in the old classical Japanese formed from the adverbial form by prefixing *na* and adding *so*.

Examples :—

*Na yuki so.\**

Do not go.

*Na yaki so.*

Do not burn.

\* For which the modern language would say *yuku nakare*.



"*Kefu nami na tachi so*" to Everybody prayed—may the  
*hito-bito inoru.* waves not arise to-day!  
*Ware wo hito na togame so.* Let not people blame me.

The last two examples show that the imperative is by no means confined to the second person.

*Yo* is in the second and third conjugations added to the adverbial form, and in the irregular verb *suru*, to the negative base, as the sign of the Imperative Mood. Except by ignorant writers of the present day, *yo* is not used to form the Imperative in the First Conjugation, but it may be placed after it by way of giving additional emphasis, as in the example *Tore yo kashi*, "Do take it, I pray you." This is however, a very exceptional use of *yo*. A *yo* of this kind may occur even after a negative imperative, as *wasuruna yo*, "be, sure not to forget."

Examples of *yo* :—

<i>Mi yo.</i>	Look !
<i>Tabē yo.</i>	Eat !

## II. UNINFLECTED TENIWOHA ADDED TO CONCLUSIVE FORM.

*Rashi* is connected with the adjectival termination *rashiki*, which it resembles in meaning. It is, however, indeclinable, and has always the force of the conclusive, and never of the attributive form. It has the same meaning as *sōna* of the spoken language, as in the phrase *ame ga furi sōna*, "it is likely to rain," which would be in the written language *ame furu rashi*.

There can be little doubt that *rashi* is really added to the attributive form, and that the final *ru* which distinguishes this form in verbs of the second conjugation has been dropped for reasons of euphony. The final syllable of the perfect forms in *ri* is also dropped before *rashi*.

Example of *rashi* :—

*Haru sugite*

*Natsu kitaru rashi ;*

*Shirotake no*

*Koromo hoshitari,*

*Amenokagu yama.*

Spring seems to have passed away, and summer to have come, for the white garments are spread out to dry on Mt. Amenokagu.

*To* corresponds to the English conjunction “that,”\* and is the sign of quotation, or of indirect narration. It may be placed not only after the conclusive forms of verbs and adjectives, but after any word which is capable of standing at the end of a sentence.

As has been explained above (p. 129) there is often an ellipsis after *to* of one of the five verbs *miru*, “to see”; *kiku*, “to hear”; *omofu*, “to think”; *suru*, “to do”; and *ifu*, “to say,” either in the substantive form or in the adverbial form with *te* added. This is often the key to a difficult construction.

In the modern language, as for instance in newspapers, the following construction is not uncommon. First we have some such phrase as *Aru kisha ihaku*, “A certain writer observes,” or *Hisokani kikeri*, “I have heard privately.” Then follows the quotation, after which is the particle *to*, marking the end of it. *Iheri* or *kikeri* must of course be added to complete the sense, and the omission of these words is condemned by Motowori as a slavish imitation of a Chinese construction. In the modern language, however, *to* is continually used in this way by the best writers.

\* There can be little doubt that, like its English equivalent, *to* was originally a demonstrative, and that it is identical with the *so* of *sore*, “that.” It has still this meaning in the compound *to kaku*, “in that way or in this,” and in the phrase *to mare kaku mare*, “be it in that way or in this.” In many other cases *to* is best construed as equivalent to “this” or “thus.”

Examples of *to* :—

*Rashi ha sôna to ifu kokoro  
nari to iheri.*

*Kwaki nobin to suru ni.*

*Yukan to omofu.*

*Hidetsugu kô ni tsukahe ta-  
tematsuran to (omofu) ni  
ha arazu.*

*Takara ohoki ha mi wo ma-  
moru ni gai ari to (ifu) ha  
kakarû koto wo mafusu.*

*Hito-guchi wo fusagan to  
(omohite).*

*Ya.* *Ya* has the same variety of meanings after inflected words as it has after uninflected. [See p. 125.] It has sometimes an interrogative force and is at others a mere exclamation.

Examples of *ya* :—

*Ari ya nashi ya?*

*Ito hadzûkashiki waza narazu  
ya?*

*Ureshi ya!*

*Omohi no gotoku mo notama-  
fu ya!*

*Jitsu ni shikaru ya ina ya wo  
shirazu.*

*Kore wo miru ya ina ya,  
suguni kore wo yakushite—*

He has said that the mean-  
ing of *rashi* is *sôna*.

The fiery element in its  
efforts to expand.

I am thinking of going.

It is not that I wish to enter  
Hidetsugu's service.

The saying that great riches  
are injurious in respect of  
self-protection was meant  
of occurrences like this.

Thinking that he would stop  
people's mouths.

Is there or is there not?

Is it not a very shameful  
thing?

How glad I am!

Your speech is even as my  
thought!

We did not know whether it  
was really so or not.

As soon as we saw it, we at  
once having translated it—

The last example contains a very common idiomatic use of *ya*. *Miru ya ina ya* literally means "while it is doubtful whether one sees it or not," i.e., "as soon as one sees it."

*Kashi* is a word which adds emphasis to what precedes. It is often used at the end of prayers to the Deity, where it means much the same as our "Amen." *Kashi* is doubtless nothing more than the conclusive form of *kaku*, "thus," and means literally "thus it is." It really stands by itself, and forms no part of the sentence.

Examples :—

*Kokoni kuruma yori ori ha-berinu kashi.* We here got down from the carriage.

It is difficult to give the force of *kashi* in this sentence, "Thank God" is perhaps a little near it.

*Mo*, *yo*, and *na* after the conclusive form are mere interjections.

All these particles, except *rashi*, are found after both adjectives and verbs in the conclusive form.

### III. UNINFLECTED TENIWOHA ADDED TO ATTRIBUTIVE OR SUBSTANTIVE FORM.

As a noun, this form of the verb may be followed by any of the particles mentioned in the previous chapter.

*Wo* has ordinarily its usual force after this form of verbs and adjectives as the sign of the accusative case. It has, however, sometimes the same meaning as *mono wo*, i.e., "although," or "whilst." [See p. 115.] For this last *wo*, modern writers and the colloquial dialect have *ga*.

*Ni* is often found with the attributive form of the past suffix *shi* in the sense of "as" or "since." *Kaze fukishi ni*, "since the wind was blowing."

*Kara*, with verbs, means "after," as—

*Oshimu kara kohishiki mono wo.* Whereas it is after we regret things that they are dear to us.

*Kaze no fukishi kara.* After the wind blew.

*Ka*. The interrogative particle *ka* is suffixed to this form ; as has been seen above, *ya* is added to the conclusive form.

*Na* added to the attributive form of the verb gives one form of the negative imperative of the written language and the sole form used in the spoken language, as *yuku na*, "do not go"; *taburu na*, "do not eat"; *miru na*, "do not look."

The *ru* final is, in one or two exceptional cases, dropped before this *na*, as *wasuru na*, "do not forget"; *ku na*, "do not come." The regular forms are also found.

The verb *aru*, "to be," has a negative imperative, or rather a substitute for one, formed by prefixing the negative adverb *naku*, "not," to the positive imperative *are*, thus giving the form *nakare*.

*Aku, keku*. In the old language there is a form which ends in *aku* in the case of verbs, and in *keku* in the case of adjectives. The difference in these endings is only apparent. They are identical in meaning, and may both be obtained by the following rule :—

RULE.—Add *aku* to attributive form, eliding the final *u* of verbs, and contracting the final *i* of adjectives with the *a* of *aku* into *e*. [See above, p. 24.] Thus, from *miru*, "to see," is formed *miraku*; from *kohishiki*, "dear," *kohishikeku*.

The termination *aku*, whose existence is here assumed, is not found in any other connexion, and its derivation is by no means obvious. The *a* may perhaps be the *a* of *aru*, "to be," and *ku* is possibly the same as the *ko* of *koto*. *Samukeku* would therefore be *samuki-aru-koto*; *miraku*, *miru-aru-koto*. At any rate this derivation corresponds well with the meaning, for this form is always a *noun*, and not an adverb or adjective, as the final *ku* might lead one to imagine. No such form exists as *samukeki*.

In a few verbs this form is in use even in the modern language, as *Kôshi no ihaku*, "the saying of Confucius"; *negahaku ha*, "that which I beg for."

## Examples :—

*Shi ga haha wo toraku wo shirazu.* They know not of the capture of their own mother.

*Mimaku no hoshisa.* The wish to see.

In the last sentence *aku* is added to the attributive form *mu* of the future particle.

*Nagekaku wo todome kane-te—* Not being able to restrain my lamentation—

*Yokeku wo mireba.* As I see the goodness.

*Nuru yo ochizu* At night when asleep without fail

*Ime ni ha miredo* In my dreams I see thee,

*Utsutsu ni shi* But as in my waking hours

*Tada ni araneba* This is not truly so,

*Kohishikeku* My longing

*Chihe ni tsumorinu.* Is heaped up a thousand-fold.

*Koma no oshikeku mo nashi.* I do not spare my horse.

*Ahoshiki*, the termination of desiderative adjectives in the old language, is contracted for *akuhoshiki*. It is added to the future suffix *mu*. Thus, *mimahoshiki*, “wishing to see,” is *mi-mu-aku-hoshiki*; *yukamahoshiki*, “wishing to go,” is *yuka-mu-aku-hoshiki*. These adjectives belong to the second conjugation.

## Example :—

*Ko wo oshiyuru hito ha kaku koso aramahoshikere.* It is of this kind alone that it is desirable that teachers of youth should be.

## IV. UNINFLECTED TENIWOHA ADDED TO NEGATIVE BASE.

*Ba* with the negative base forms what may be called a future conditional tense. Thus *yukaba* means “if he shall go,” “if he should go,” or “were he to go.” *Ba* is probably a contraction for *n*, the future suffix, and *ha*, which has in this



combination substantially the same meaning as described above, p. 120. The fact that the older language has *ha* instead of *ba* after the negative suffix *su* and after adjectives confirms this derivation, as the future suffix is not found along with either of these forms. Later writers, however, following a false analogy, use *ba* for *ha* in these cases.

After adjectives *m* is sometimes inserted for the sake of euphony, as *yokumba* for *yokuba*, "if it should be good."

In the *Manyôshû* forms like *yokaba* are found. The commentators say that *aba* is here a contraction for *araba*. *Yokaba* would therefore be for *yoku-araba*.

*Ba* has often an optative force, which is sometimes brought out more forcibly by adding the interjection *ya*, as in the sentence *hito ni misebaya*, "Oh! that I might show it to some one."

Examples of *ba* :—

*Tsuki ide ba.*

If the moon should come forth.

*Kore wo shirazu ba.*

If he should not know this.

*Riôgoku ni sebaya to nozomu.*

He wished to make it his own dominion.

*Uguhisu no tani kara idzuru  
kohe naku ba.*

Were it not for the note of the uguisu coming forth from the valley.

*Saraba* (for *sa-araba*).

Should that be so.

*De* is a negative particle. Its grammar is that of a verb in the adverbial form, It is equivalent to, and is perhaps a contraction for, *zu-te*. Another derivation makes it a contraction for *ni-te*, *ni* being here the old adverbial form of the negative suffix *nu*.

Example of *de* :—

*Fukaki kokoro wo shirade ahigatashi.*

It is impossible to meet him without knowing the depth of his heart.



*Ji* is also a negative particle. Its grammar is that of a verb in the adverbial, conclusive, or attributive form. It is the negative corresponding to the future particle *n* or *mu*. *Ji* is the equivalent of *mai* of the spoken language, and of *bekarazu* of the later written language.

Examples :—

<i>Makeji kokoro.</i>	A spirit that will not be vanquished.
<i>Isshô no haji kore ni suguru ha araji.</i>	It is improbable that any disgraceful act of his whole life will surpass this.
<i>Mukahe-ideji to oboshite.</i>	Thinking he would not go out to meet him.
<i>Kon ya koji ya ?</i>	Will he come or will he not ?

*Nan* with the negative base must be distinguished from *nan* with the adverbial form. The latter is the future of *nuru*. *Nan* with the negative base is probably contracted for *n* of the future followed by *nan* described in the chapter on suffixes added to nouns. The form thus obtained has an optative signification. It is chiefly confined to poetry.

Examples :—

<i>Kimi ga kokoro ware ni to-kenan.</i>	Would that your heart were melted unto me !
<i>Kami ni tamuke suru nusa no ohi-kaze yamazu fukanan.</i>	May the favouring breeze of (i.e. granted by reason of) the fillets offered to the god blow without ceasing !

*De, ji*, and *nan* do not occur after adjectives.

#### V. UNINFLECTED TENIWOHA ADDED TO PERFECT.

*Ba* with the Perfect is the same separative particle *ha* (with the *nigori*) already described at p. 120. *Yukeba*, for instance, will therefore mean "in the case that he has gone," "in respect to his having gone," and *ba* in these forms may usually be

rendered by one of the conjunctions "since," "when," "whereas," "because."

*Ya* after this *ba* has its ordinary dubitative force, and not an optative, as when it follows *ba* suffixed to the negative base. Thus *mirebaya* means "since he has seen, if indeed he has seen," while *mibaya* means "Oh! that he might see." *Mireba ka* would mean "is it because he has seen," or "perhaps because he has seen."

Examples of *ba* :—

<i>Haru tateba, kiyuru kohori.</i>	The ice that melts now that the spring has come.
<i>Hi wo tomoshite mireba, ro-ku-jiu bakari no hōshi nari.</i>	When he kindled a light and looked, it was a priest of about sixty years of age.
<i>Sareba</i> or <i>shikareba</i> (for <i>sa areba</i> or <i>shika areba</i> ).	Since that is so, or that being so.
<i>Kono hi kureshikaba</i> ( <i>shika</i> , perfect of past participle <i>shi</i> ).	When this sun had set.

*Do* is the same particle *to* (with the *nigori*) already described under the head of particles suffixed to the conclusive form. With the perfect it may be translated "though," "although," "notwithstanding." To *ihedo*, literally "though it be said that," "though one say that," is often found where the meaning is simply "although."

Observe that the phrase *yuku to mo*, "though he should go," forms a Future Concessive corresponding to the Future conditional *yukaba*, "if he should go," while *yukedo* is the Perfect Concessive corresponding to the Perfect Conditional *yukeba*.

*Do* is very commonly followed by *mo*, "even," as *yukedomo*, "even though he went."

Examples of *do* and *domo* :—

*Yobedomo, samezu.*

Even though they called her,  
she did not awake.

*Tenki ha yoroshiku safura-  
hedomo, sashitsukahe kore  
ari, mairi-gataku safurafu.*

Although the weather is  
good, I am unable to  
come, having an engage-  
ment.

*Konnichi no on ide wo machi  
safurahedomo.*

Although I expected you to  
come to-day.

*Kanji wo mochiyuru ha hana-  
hada futsugô naredomo.*

Although the use of Chinese  
characters is very im-  
proper.

*Ya*, the interrogative particle, is sometimes found after *me*, the perfect form of the future particle *mu*, as in *arame ya*, "will there be," or "will there have been."

*Ba* and *do* may be added to the perfect forms of either verbs or adjectives.

## CHAPTER VII.

### INFLECTED TENIWOHA.

Inflected *teniwoha* are suffixed to verbs and adjectives only. In the following list the same classification has been adopted as in the case of the uninflected *teniwoha*, *i.e.*, according to the part of the verb to which they are suffixed. Only a few of these suffixes are added directly to adjectives. As in the case of uninflected *teniwoha*, the verb *aru* usually intervenes.

#### I. INFLECTED TENIWOHA ADDED TO ADVERBIAL FORM.

*Tsuru* (*te*, *tsu*, *tsuru*, *te*, *tsure*) has the same meaning as the Chinese 竟 and the Japanese *hatsuru*, *i.e.*, "to finish"; thus *mitsuru*, *kikitsuru*, mean "to finish seeing," "to finish hearing." *Tsuru* is much the same as the *te shimaifu* of the spoken language. It is not really a sign of the past tense, or it would hardly be found combined with the past suffix *shi*, but it is often difficult to render it otherwise in English.

*Te* followed by the combination of particles *shi ga* or *shi ga na* forms an optative. Ex.: *Ikade kono Kaguyahime wo eteshigana, miteshigana.* "Oh! that I might obtain this Kaguyahime! Oh! that I might see her!"

*Te*, with *n*, the future particle, and *ya*, the interrogative, expresses a request; as in the following examples:—

<i>Yo fukete, osoroshikereba,</i>	As the night has become
<i>okurite tamahi ten ya.</i>	late, and I am afraid, will
	you please escort me.

<i>Chiunagon no ko wo esaseten</i>	Will you be after causing me
<i>ya?</i>	to obtain the Chiunagon's
	daughter?

In the later form of the language, the root *te* is the only form in use. Here it has lost the meaning *te shimaifu* which it had in the old language, and merely indicates that the action of the verb to which it is joined is regarded as prior or preparatory to that of the principal verb of the sentence ; in other words, it forms a past participle.

Examples of *tsuru* :—

<i>Uguhisu no nakitsuru hana.</i>	The flowers where the uguisu has just been singing.
<i>Sake kurahitsureba, inan to ifu.</i>	When they had finished drinking the wine, they said they would go away.
<i>Hana sakite zo hito mi ni kuru.</i>	It is after the flowers have opened, that people come to see them.
<i>Okina no mafusan koto kiki-tamahi ten ya.</i>	You will kindly hear to the end what the old man is about to say to you.
<i>Ikusa mite, ya wo hagu.</i>	To whet one's arrows after one sees the battle.
<i>Kakushite yo.</i>	Be after hiding it.
<i>Haru sugite, natsu kitaru.</i>	Spring having passed, summer comes.

*Taru* (*tari, tari, taru, tara, tare*) is *te*, the adverbial form of *tsuru*, followed by the verb *aru*, "to be." It has the same meaning as the *te aru* or *te iru* of the spoken language, and should be distinguished from the colloquial *ta*, which (though the same word as *taru*) is used simply as a past tense. The force of *taru* will be understood from the following examples : *Nururu*, for instance, means "to get wet" ; *nuretaru*, "to be having got wet," i.e., "to be wet" ; *nuru* means "to lie down" ; *netaru*, "to be having lain down." The *nureta* and *neta* of the spoken language mean "got wet," "lay down."

Examples :—

<i>Hige kami kotogotoku shiroku nari-tari.</i>	His beard and hair have all become white.
<i>Kimono no shimeri-taru wo nugite.</i>	Having taken off his wet clothes.
<i>Kami-kazu wo habuki-taru ha hone-ori wo hoshimu ni arazu.</i>	The having diminished the number of leaves was not because labour was grudged.

*Nuru* (*ni, nu, nuru, na, nure*) is the verb *inuru*, “to go away,” the initial *i* having been lost after the *i* or *e* final of the adverbial form of the preceding verb. *Nuru* and *tsuru* differ little in meaning, but they are not found combined with the same verbs, *nuru* being usually found with intransitive, *tsuru* with transitive verbs. This rule is, however, subject to numerous exceptions. *Nuru* may often be conveniently rendered by the adverb “away,” as *yuki-nuru*, “to go away,” *shinobi-nuru*, “to steal away,” *yake-nuru*, “to burn away.” The German *hin* is a still closer equivalent.

*Nan* after the adverbial form of verbs is the future of this suffix.

Motowori is of opinion that *ni* in such phrases as *nari ni keri, kihe ni seba*, etc., is *ni* the adverbial form of *nuru* and not *ni* the preposition.

Like *te*, *ni* with *shi ga* or *shi ga na* has the force of an optative.

Examples of *nuru* :—

<i>Nonoshiru uchi ni yo fukenu.</i>	Whilst we were gossiping, the night grew late.
<i>Kokoni usenishikaba.</i>	Inasmuch as she died here.
<i>Fune ni norinan to su.</i>	We made to go away on board.

*Keru* (*keri, keri, keru, kera, kere*) is the perfect of *kuru*, “to come,” as in the example *tsukahi no kereba, tanoshimi to*



(*omohite*) *matsu*, "I waited, thinking of the joy when the messenger should have come." As a suffix, however, it is employed in a looser and more general signification, and is sometimes little more than a substitute for the perfect ending of the principal verb. Where its original force is more distinct it may be rendered "at length," "it came to pass that."

The form *geru* is sometimes met with in old writers.

The spoken equivalent of *keru* is *te kita*.

Examples of *keru* :—

<i>Hana ha saki keri.</i>	The flowers have at length opened.
<i>Haru ha ki ni keri.</i>	Spring has at length arrived.
<i>Nige-use ni keri.</i>	They at length ran away.

The *ni keri* of the last two examples is often written *ngeri* in the *naka mukashi* period.

*Shi* (—, *ki*, *shi*, *ke*, *shika*) is the sign of the past tense. The root of the verb with *shi* added is like the Greek aorist, simply a past tense, and nothing more. This is really the only past tense in the Japanese language, at least in its classical form. Past time may, however, be implied by the use of other suffixes, and when *tsuru*, *nuru*, *taru* or *keru* is added to a verb, a past tense will usually, though not invariably, be the proper translation.

The following example illustrates the distinction between *tsuru*, *nuru*, and *shi*. *Fuji nami ha saki te chiri ni ki*, "the westeria waves (poetical for flowers) having first (*te*) blossomed, became (*ki*) dispersed away (*ni*)."

Ignorant writers of the present day often use *shi* for the conclusive as well as for the attributive form.

The semi-Chinese style prefers to indicate past time by separate words such as *katsute* "previously," *sudeni* "already," &c.



Examples of *shi*:—*Kiô ni te umareshi womina.*

A woman born in Kiô.

*Kokoni usenishikaba.*

Inasmuch as she died here.

*Muma wa kishi (or koshi)*

The horse is an animal which

*michi wasurenu mono nari.*does not forget the road  
which it has come.*Korosan to shiki.*

They made to kill us.

*Taki* is inflected regularly as an adjective of the first conjugation.

It is the same word with the adverb *ito* (before adjectives) or *itaku* (before verbs) “very,” “exceedingly,” and in the old language when added to verbs it produced adjectives resembling English adjectives in *ly*, *ful*, etc., as *medetaki*, “lovely,” from *medzuru*, “to love”; *kohi-taki*, “much longed for,” from *kofu*, “to love,” “to long for.” In the modern language *taki* forms desiderative adjectives, and may be added to all verbs, as *yukitaki*, “desirous to go,” *uritaki*, “desirous to sell.” It has replaced the *ahoshiki* of the old language.

Examples of *taki*:—*Go mengo nasaretaki mune.*The information that you  
desire an interview.*Go shôchi kore aritaku zonji-  
saburafu.*I think it desirable that you  
should understand.

## II. INFLECTED TENIWOHA ADDED TO CONCLUSIVE FORM.\*

*Naru* (*nari*, *nari*, *naru*, *nara*, *nare*), “to be,” is sometimes found annexed to the conclusive form of the verb, as in the

\* It has been thought convenient to follow the practice of the Japanese grammarians and to place the suffixes *naru*, *meru*, *ran*, *beki*, and *majiki* under the head of Teniwoha suffixed to the Conclusive Form. At the same time there can be no doubt that these particles are really suffixed to the attributive form, and that what in verbs of the second conjugation appears to be the conclusive form is only the attributive form denuded of the final syllable *ru*, which has disappeared owing to phonetic causes.

phrase *Yama ni mushi no kohe su nari*, "There is a chirping of insects on the hill."

*Meru* (*meri, meri, meru, mera, mere*) expresses a slight shade of uncertainty, such as is indicated in English by the use of such adverbs as "seemingly," "probably," "apparently."

The *Kotoba no Chikamichi* says that *meru* is contracted for *mihe aru*, *mihe* being the root of *miyuru*, "to seem."

*Aru*, whether alone or in composition, loses the final *ru* before *meru*.

Examples of *meru* :—

*Shiritameredo.*

Although they are doubtless aware.

*Oroka naranu hito bito ni koso amere* (for *aru mere*). They are doubtless anything but stupid men.

*Ran* (*ran, ran, ran, —, rame*) is *aran*, the future of *aru*, "to be," the initial *a* being dropped after the final vowel of the verb, in order to avoid a hiatus. *Ran* is therefore the same

No question arises on this point in the other conjugations where these two forms are identical.

This will explain a number of apparent irregularities in the forms assumed by the verb before these particles. For instance, we see that *sezu nari*, where *nari* is apparently attached to the negative base, is really *sezaru nari*, and in confirmation of this we have the intermediate form *sezan nari*, in which the *n* of *sezan* represents the *r* of *ru* which has become assimilated to the following consonant. In the same way *miran*, where *ran* seems added to the adverbial form, is a contraction for *miru ran*, *ameru* for *aru meru*, *su nari* for *suru nari*.

The modern written language sometimes follows the Yedo colloquial idiom in having the attributive form of verbs of the second conjugation in *eru* or *iru* instead of in *uru*, and we therefore meet with such forms as *sutebeki*, *dekimajiki*, where *beki* and *majiki* are not really added to the adverbial form, as might appear at first sight, but to the colloquial attributive in *eru* or *iru*, the final *ru* having been lost.

For a similar reason *mai* (for *majiki*), the sign of the negative future in the spoken language, is only apparently suffixed to the adverbial form in the second conjugation.

as *de arô* of the spoken language, or *ni te aran* of the written language. *Ran* expresses a slight shade of doubt.

Examples of *ran* :—

*Hôrai to ifuran yama.*

The mountain called, *if I mistake not*, Hôrai.

*Hagi ga kana chiruran.*

The hagi flowers will doubtless become scattered.

*Beki* (*beku*, *beshi*, *beki*, *beku*, *bekere*) is a regularly inflected adjective of the first conjugation. It is used in many different shades of meaning, such as to express probability, possibility, moral obligation, necessity, futurity, &c., and may be variously rendered according to circumstances by “probably,” “may,” “ought,” “must,” “should,” “will,” &c. The last meaning is very common in the later official and epistolary style, where *beki* has almost superseded the ordinary future in *n*. *Beshi* and *bekarazu* (*beku-arazu*) are often used as nearly equivalent to the ordinary imperative.

In the Monogatari *beii* is frequently found for *beku*.

Examples of *beki* :—

*Ôshiu e ranniu subeshi to geji shi-tamafu.* He ordered him (saying) “*Make an incursion into Jôshiu.*”

*Idzure yowakaran tokoro mukafu beshi.* He *was to* confront whatever place might be weak.

*Teki ha sadamete taigun naru beshi.* Decidedly the enemy are *sure to be* in great force.

*Tatakafu beki ka ; waboku kofu beki ka ?* Should we fight or beg for peace ?

*Kono uta mo kaku no gotoku naru beshi.* The same is *probably* the case with this poetry also.

*Sono birei naru koto ifubeii mo arazu.* It was impossible to describe its beauty.

*Bemi* and *bera* are poetical forms. They are abstract nouns

obtained by adding to the root *be* the terminations *mi* and *ra*.  
[See above pp. 42, 43.]

Example :—

*Chi-tose-dochi to zo omofubera naru.* There is a thinkability that they are thousand-year comrades, *i.e.*, one may well suppose that they have been comrades for a thousand years.

*Majiki* (*majiku*, *maji*, *majiki*, *majiku*, *majikere*) is a regularly inflected adjective of the second conjugation. Its meaning is the opposite of that of *beki*. *Mai*, the negative future of the spoken language, is a contracted form of *majiki*.

Examples of *majiki* :—

*Kono yo ni ha mata mirumaji.* In this world, at any rate, we are *unlikely* to see him again.  
*Tsukafu beki tokoro to tsukafu majiki tokoro to ari.* There are places where it ought to be used, and also places where it ought not.

### III. INFLECTED TENIWOHA ADDED TO ATTRIBUTIVE FORM.

There are no inflected *teniwoha* added to the attributive form of the verb or adjective.

### IV. INFLECTED TENIWOHA ADDED TO NEGATIVE BASE.

*Nu* (*zu* or *ni*, *zu*, *nu*, *zu*, *ne*), “not,” is the negative suffix. *Ni* is obsolete in all but the oldest form of Japanese.

Examples of *nu* :—

*Ihanedo.* Though one do not say.  
*Shirazu.* I don't know.  
*Shirazu omohiki.* He felt ignorant.  
*Yô sezu-ha.* If one did not take care.

*Zaru* (*zari*, *zari*, *zaru*, *zara*, *zare*) is for *zu-aru*. In the later language *zaru* is preferred to the simple suffix *nu*, especially in the case of the attributive form.

*Zaru*, for *zo aru*, must be distinguished from the above.

Examples of *zaru* :—

*Shirazari keri.*

He did not learn (or know).

*Shirazaru hito.*

A stranger, or, a man who does not know.

*N* or *mu* (*n* or *mu*, *n* or *mu*, *n* or *mu*, —, *me*) is the future suffix. It may also give the verb the force of a subjunctive or of an optative mood. At other times such adverbs as “probably,” “doubtless,” &c., are the most convenient way of rendering it.

Examples of *n* :—

*Hototogisu ki-nakan tsuki ni.*

In the month when the hototogisu will come and sing.

*Imada minu hito ni mo tsugen.*

I would tell those also who have not yet seen it.

*Kwaki nobin to suru ni.*

The fiery element, in its efforts to expand.

*Ikahodo kammuri uruhashi-karan ni mo.*

However elegant the head-dress may be.

*Nikki kakan hito.*

Those persons who may write journals.

*Korosan to shiki.*

They made to kill us.

*Hôrai to ifu yama naran.*

It is probably the mountain called Hôrai.

*Nzuru*. The future suffix *n* is sometimes combined with the verb *suru*, “to do,” thus forming a compound future tense. This combination has the meaning of a future tense proper, and not of a subjunctive or optative mood.

Examples of *nsuru* :—

<i>Kihe usenanzu.</i>	I will vanish away.
<i>Saru tokoro he mairanzuru koto.</i>	The being about to go to such a place.
<i>Ware ha kore yori kaheri inanzu.</i>	I will return from this place.

This combination is not found either in the oldest or in the most modern form of the Japanese language.

The word *makarazu* occurs in the *Tosa Nikki* not as a negative, but as a future. *Makarazu* is here put for *makaran-zu*, "I will come." This form is preserved in several of the local dialects.

*Mashi* (—, *mashi*, *mashi*, *mase*, *mashika*). *Mashi* is a kindred particle to *n* and *beki*, but like the English phrases "would have," "ought to have," is only used where the action of the verb might have taken place, but did not. It is most commonly found after conditional clauses, where it implies that the condition is unfulfilled.

*Mashi* is chiefly confined to poetry.

Examples of *mashi* :—

<i>Chikakaraba</i>	If thou wert near,
<i>Kaheri ni dani mo</i>	Even it were only to return,
<i>Uchi-yukite</i>	I would go to thee,
<i>Imoga tamakura</i>	And having slept,
<i>Sashi-kahete</i>	Exchanging with thee arm pillows,
<i>Netemo komashi wo.</i>	I would come.
<i>Ahi mizu ba</i>	If we had never met,
<i>Kohishiki koto mo</i>	Neither would there have
<i>Nakaramashi.</i>	been love.



*Miru hito mo*

*Naki yama-zato no*

*Sakura-bana*

*Hoka no chiruran*

*Nochi zo sakamashi.*

The cherry-flowers of the mountain hamlets, where there are none to see them, ought to flower after the others shall have become scattered.

*Uguhisu no tani yori idzuru*

*kohe naku ba, haru kuru*

*koto ha tare ka shiramashi?*

Were it not for the note of the uguisu from the valley, who would know of the arrival of spring?

#### V. INFLECTED TENIWOHA ADDED TO PERFECT.

*Ru* (*ri, ri, ru, ra, re*). The meaning and derivation of the perfect form in *ru* have been already explained at page 88. This form is peculiar to verbs of the first conjugation and the irregular verb *suru*, the perfect of which is *seru*.

Examples of perfect form in *ru* :—

*Kono koto ha onore Mikuni no*

*Kotodama ni tsubara ni*  
*iheri.*

This subject I have myself fully discussed in the *Mikuni no Kotodama*.

*Nochi no yo no hito no kakeru*  
*mono miru ni.*

In reading the writings of men of a later age.

### TABLE OF TENIWOHA SUFFIXED TO INFLECTED WORDS.

#### I. TENIWOHA ANNEXED TO ROOT.

##### I. UNINFLECTED.

*Ni, ha, mo, to, nagara, tsutsu, gatera, gachi, —mi —mi,*  
*—tsu —tsu, na —so, yo.*



## 2. INFLECTED.

Adv. Form.	Conclusive Form.	Attributive Form.	Negative Base.	Perfect.
<i>te</i>	<i>tsu</i>	<i>tsuru</i>	<i>te</i>	<i>tsure</i>
<i>tari</i>	<i>tari</i>	<i>taru</i>	<i>tara</i>	<i>tare</i>
<i>ni</i>	<i>nu</i>	<i>nuru</i>	<i>na</i>	<i>nure</i>
<i>keri</i>	<i>keri</i>	<i>keru</i>	<i>kera</i>	<i>kere</i>
—	<i>ki</i>	<i>shi</i>	<i>ke</i>	<i>shika</i>
<i>taku</i>	<i>tashi</i>	<i>taki</i>	<i>taku</i>	<i>takere</i>

## II. TENIWOHA ANNEXED TO CONCLUSIVE FORM.

I. UNINFLECTED. *Rashi, to, ya, kashi, mo, yo, na.*

## 2. INFLECTED.

Adv. Form.	Conclusive Form.	Attributive Form.	Negative Base.	Perfect.
<i>nari</i>	<i>nari</i>	<i>naru</i>	<i>nara</i>	<i>nare</i>
<i>meri</i>	<i>meri</i>	<i>meru</i>	<i>mera</i>	<i>mere</i>
<i>ran</i>	<i>ran</i>	<i>ran</i>	—	<i>rame</i>
<i>beku</i>	<i>beshi</i>	<i>beki</i>	<i>beku</i>	<i>bekere</i>
<i>majiku</i>	<i>maji</i>	<i>majiki</i>	<i>majiku</i>	<i>majikere</i>

## III. TENIWOHA ADDED TO ATTRIBUTIVE FORM.

1. UNINFLECTED. *Na, ka, kana, kara, wo, aku.*
2. INFLECTED. None.

## IV. TENIWOHA ANNEXED TO NEGATIVE BASE.

1. UNINFLECTED. *Ba, de, ji, nan.*
2. INFLECTED.

Adv. Form.	Conclusive Form.	Attributive Form.	Negative Base.	Perfect.
<i>zu</i> or <i>ni</i>	<i>zu</i>	<i>mu</i>	<i>zu</i>	<i>ne</i>
<i>sari</i>	<i>sari</i>	<i>saru</i>	<i>sara</i>	<i>sare</i>
<i>n</i> or <i>mu</i>	<i>n</i> or <i>mu</i>	<i>n</i> or <i>mu</i>	—	<i>me</i>
—	<i>mashi</i>	<i>mashi</i>	<i>mase</i>	<i>mashika</i>

## V. TENIWOHA ANNEXED TO PERFECT.

1. UNINFLECTED. *Ba, do, ya.*
2. INFLECTED.

Adv. Form.	Conclusive Form.	Attributive Form.	Negative Base.	Perfect.
<i>ri</i>	<i>ri</i>	<i>ru</i>	<i>ra</i>	<i>re</i>

## CHAPTER VIII.

### HUMBLE AND HONORIFIC VERBS, AUXILIARY VERBS, VERBS USED AS ADVERBS AND CONJUNCTIONS.

The absence in the Japanese verb of any grammatical distinction of person has been already remarked. This want is partly supplied by the extensive use of humble and honorific words and particles, the former being chiefly characteristic of the first person, and the latter of the second. A curious exception is the case of the Mikado, who in books is made to use the honorifics in speaking of himself.

Humility and respect are indicated in Japanese in the following ways :—

I. By prefixing to nouns *on*, *go*, *ki*, *son*, *hei*, &c. ; or to verbs the particles *o* or *on*.

II. By substituting for the simple verbs the derivative causative or passive verbs.

III. By the use of humble and honorific synonyms instead of the ordinary nouns or verbs.

IV. By means of auxiliary verbs.

The humble and honorific prefixes, and the use of causative and passive verbs as honorifics, have been noticed above. [See pp. 46, 99, 100.] The following are examples of humble and honorific synonyms :—

#### NOUNS.

NEUTRAL.	HUMBLE.	HONORIFIC.
<i>Ko</i> (child)	<i>segare</i>	<i>go shisoku</i>
<i>Musume</i> (daughter)	<i>shôjo</i>	<i>shitsu jo.</i>
<i>Tegami</i> (letter)	<i>suncho</i>	<i>hôkan</i>

## VERBS.

NEUTRAL.	HUMBLE.	HONORIFIC.
<i>Miru</i> (to see)	<i>Haiken suru</i>	<i>Goranjiru</i> or <i>Goran nasaru</i>
<i>Suru</i> (to do)	<i>Tsukamatsuru</i>	<i>Nasaruru</i>
<i>Yuku</i> (to go)	<i>Makaru</i>	<i>Idemasu</i>
<i>Kuru</i> (to come)	<i>Mairu</i>	<i>Idemasu</i>
<i>Ifu</i> (to say)	<i>Mafusu</i>	<i>Ohosuru</i>
<i>Atayuru</i> (to give)	<i>Aguru</i>	<i>Kudasaru</i>
”	<i>Tatematsuru</i>	<i>Tamafu</i>
<i>Taburu</i> (to eat)	—	<i>Kikoshimesu</i>
<i>Okuru</i> (to send)	<i>Mairasuru</i>	—

As will be seen from the examples quoted below, the verbs used as humble and honorific substitutes for ordinary verbs have a tendency to lose their original specific meaning, and are in many cases used as mere indications of humility or respect. In some instances a still further change takes place, the distinction between respect and humility is lost, and the auxiliary ceases to be anything more than a characteristic of a polite style. A familiar example of this is the termination *masu* of the spoken language.

I. Auxiliary verbs used primarily with verbs in the first person to express humility.

*Haberu* or *hamberu* originally meant “to be beside,” “to be in attendance on,” but it has acquired the same force as the modern colloquial *masu* or *gozarimasu*. The old language uses *haberu* chiefly with verbs in the first or third person as a more respectful word than *aru*, “to be,” or *woru*, “to abide.” It is obsolete in the modern language.

Examples of *haberu* :—

<i>Ikade ka yo ni haberan?</i>	How shall I remain in this world?
<i>Yo ha omohi no hoka naru mono to omohi haberu.</i>	It is my humble opinion that this world is a thing which is beyond our expectations.

*Me mo mihe haberanu ni.* My eyes, too, being unable to see.

*Sa ha haberanu ka ?* Is it not so ?

*Samurafu*, *saburafu*, or *safurafu* is a verb of the first conjugation. Like *haberu*, it originally meant "to be in attendance upon," and in this sense it often occurs in the older literature. The word *samurahi*, "a Daimio's retainer," "a man of the two-sworded class," means, therefore, properly "an attendant." *Safurafu* (pronounced *sôrô*) has by degrees become the written equivalent of the colloquial *masu* or *gozarimasu*, and is now used as a polite auxiliary with all three persons, and even where the subject of the verb is not a living being at all. In the modern epistolary style, almost every verb has *safurafu* (*sôrô*) annexed to it.

Examples of *safurafu* :—

*Kusushi Atsushige go Hô-ô no onmahe ni samurahite.* The physician Atsushige being in waiting before the retired Emperor.

*Sadamegataku zonji safurafu.* I think it is impossible to decide.

*Shokan wo mochite mafushi-ire-safurafu.* I address you by a letter.

*Deki shidai sashi-shinzu-beku safurafu.* I will send it to you as soon as it is finished.

—*to yomeru koka mo safuraheba.* As there is an old stanza composed saying that—

*Onni ha ika naru hito ni te safurafu ?* What manner of man are you ?

*Makaru* means properly "to go down," "to retire from the presence of a superior," or "to go from an honourable place to one which is less honourable." Later it became used more generally as a humble word instead of *yuku*, "to go." In the Japanese of the present day *makaru* does not stand by itself,

but is prefixed in the adverbial form to verbs signifying motion, such as *yuku*, *idzuru*, *kosu*, &c., as a mere auxiliary to express humility. It is also found before *aru*, "to be," and *woru*, "to abide."

*Makaru* occurs very frequently in the notes of evidence taken in courts of justice.

Examples of *makaru* :—

<i>Tama no eda tori ni nan</i>	Saying that he was going
<i>makaru to ihasete (Tsu-</i>	down to fetch the jewel
<i>kushi he) kudari tamafu.</i>	branch, he went down (to
	Tsukushi).

Going from the capital to the provinces is always spoken of in Japan as "going down." This example is from one of the old classics. The following examples show the modern use of *makaru* :—

<i>Kifu he makari koshi sa-</i>	When he visited your honour-
<i>furafu setsu.</i>	able city.
<i>Kokoni makari ari safurafu</i>	Whilst I was here.
<i>tokoro.</i>	

*Mafusu* (pron. *môsu*) was originally used, chiefly in the first person, as a very humble word for *ifu*, "to say." In the later language it is still a polite word for *ifu* when it stands alone or precedes another verb, but it is also employed after verbs in the adverbial form as a mere auxiliary to indicate humility, and without any trace of its original meaning.

Examples of *mafusu* :—

#### ANCIENT LANGUAGE.

<i>Genji no kimi ni mafusube-</i>	Something which ought to
<i>ki koto.</i>	be respectfully represented
	to Prince Genji.
<i>Kono yoshi mafushi tamahe.</i>	Be so good as to represent
	this (to some high per-
	sonage).

## MODERN LANGUAGE.

- Hiki-bune idete minato he* Tug-boats having come out,  
*hiki-ire-mafushi-safurafu.* towed us into the harbour.  
*Yakushô to oboshiku mihe-* It looked like a public office.  
*mafushi safurafu.*  
*Yu wo tsukahi-mafusu koto.* The use of hot baths.

*Kikoyuru*, like *mafusu*, is properly a humble word for "to say," "to tell," but it is often used as a mere auxiliary expressing humility without any specific meaning. The compounds *kohi-kikoyuru*, *omohi-kikoyuru* for instance, are only polite expressions instead of the simple verbs *kofu*, "to love," *omofu*, "to think." This word is obsolete in the modern language.

*Tatematsuru* originally meant "to give as a present," as in the sentence *Masatsura sake yoki mono tatematsureri*, "Masatsura brought a present of *sake* of excellent quality." As an auxiliary it is a very humble word, and is much used in memorials, addresses, and other writings composed in a formal style.

Examples of *tatematsuru* :—

- Ippitsu keijô tatematsuri safu-* I beg to address you one  
*rafu.* stroke of the pen.  
*Negahi age tatematsuri safu-* I most humbly request you.  
*rafu.*

*Aguru*, "to raise," "to offer up," is also joined to the roots of verbs to mark humility.

Example :—

- Sudeni mafushi-age safurafu* As I have already had the  
*yôni.* honour to inform you.

*Mairasuru* means "to send as a present." It is used generally as a humble auxiliary both in the old language and occasionally in the modern epistolary style, especially in letters written by women.



Examples of *mairasuru* :—

- |  |   |
|--|---|
| <i>Go henji wo mafushi-age mairase-safurafu beshi.</i> | I shall reply to you.                         |
| <i>On yorokobi mafushi-age mairase-safurafu.</i>       | I beg to offer you my humble congratulations. |

II. Auxiliary verbs used as honorifics with verbs in the second person, or with verbs in the third person when the actions of some exalted personage are spoken of.

*Tamafu* is a lengthened form of the old verb *tabu*, “to give,” and was originally used as a honorific substitute for that verb. Even at present it has often this force, but it is more commonly a mere honorific in which the meaning “give” can no longer be traced.

Examples of *tamafu* :—

- |  |  |
|--|--|
| <i>Wasure-tamafuna.</i>                  | Please do not forget.                  |
| <i>Sassoku ni kiki-sumi tamahiki.</i>    | At once granted his request.           |
| <i>Tsuki wo mite imijiku nakitamafu.</i> | Seeing the moon, she wept exceedingly. |
| <i>Oshihe - mairase-sase-tamahikeri.</i> | He caused him to teach.                |

*Masu* (1st conj.) is used as a honorific in the old language, where it is found exclusively in the second or third person. It is much more restricted in its use than *tamafu*, being only used along with certain verbs. *Masu* originally meant “to sit,” “to dwell.” The modern colloquial auxiliary *masu* is the same word, although its conjugation is different, and it is used indiscriminately with all three persons.

Examples of *masu* :—

- |                                   |                                    |
|-----------------------------------|------------------------------------|
| <i>Hanamuke shi ni idemaseri.</i> | He came to give a parting present. |
|-----------------------------------|------------------------------------|

*Kakuri-mashi-ki.*

He became hidden, *i.e.*, he died.

*Ko ha Watarahi ni masu kami nari.*

This is the god who dwells in Watarai.

*Asobasu, asobasaru, and asobasaruru*, from *asobu*, "to sport," are used as honorifics in the same way as *tamafu*.

Examples :—

*On sorohi asobashi, gokigen yoku on toshi kasane—*

That you all together have begun a new year in good health—

*Go konrei shiubi yoku on totonohi asobasare medetaku zonji tatematsuri safurafu.*

I beg to congratulate you on the marriage which you have celebrated so auspiciously in all respects.

In the older language, if a honorific particle is placed before a verb the honorific terminations or auxiliaries are omitted, and *vice versâ* no honorific is prefixed if the verb has a honorific termination or auxiliary. This rule is not observed in the later language.

III. Other auxiliary verbs.

*Aru, naru.* *Aru* (有) means "to be," in the sense of "to exist." It is not the mere copula of a proposition like *naru* (也). Thus, although the two propositions

*Kono uma ha shirokari,*

*Kono uma ha shiroki nari,*

are practically identical, the real meaning of the former is "As to this horse, the quality of whiteness exists," while the latter is "This horse is white," *nari* being nothing more than a copula.

*Aru* is chiefly used, as in the above example, as an auxiliary joined to adjectives. Its use with verbs to form a perfect tense, and its combinations with some of the commoner *teniwoha* have been already noticed.

*Naru*, which is conjugated like *aru*, is contracted for *ni aru*.

Here the *ni* is sometimes the locative particle “in,” and sometimes the root of an obsolete verb *nu*, “to be.” *Naru* as an attributive is abbreviated in the spoken language into *na*, a form which is occasionally used by modern writers.

*Nari* is often used after the attributive forms of verbs and adjectives to form a substitute for the conclusive form. It should be distinguished from *naru*, “to become,” which follows the adverbial form of adjectives, and which is conjugated as a regular verb of the first conjugation.

Examples of *aru* and *naru* :—

<i>Chi aru mo, oroka naru mo.</i>	Both those who have understanding and those who are foolish.
<i>Kore ha Hôrai no yama nari.</i>	This is the mountain Hôrai.
<i>Kaku nari to shirubeku nan.</i>	You must know that this is so.
<i>Midzukara gi wo tokashimuru nari.</i>	It makes the meaning explained of itself.
<i>Naze nareba——nani nani to nareba nari.</i>	Why is it so?——it is because it is so and so.

*Suru*, “to do.” The simple verb may be replaced by the adverbial form followed by *suru*. Sometimes, however, there is a difference of meaning. Thus *yorokobi-te* means “rejoicing”; *yorokobi shite*, “making gala.”

*Uru*, “to get,” “to be able,” is prefixed in the adverbial form *e* to negative verbs, as in the examples—

<i>E ihazu.</i>	He is unable to say.
<i>E nomazu.</i>	He is unable to drink.
<i>E omohi hanareji.</i>	He will be unable to cease to think of her.

A noun may intervene, as in the example :—

<i>E taimen tamawaranu.</i>	I cannot accept an interview
-----------------------------	------------------------------

*Kanuru*, “to be unable,” is annexed to verbs in the adverbial form.

Example :—

*Yuki-kane safurafu.*

I am unable to go.

*Afu*, “to meet.” In many cases, this verb when prefixed in the adverbial form to other verbs has more or less of its original meaning, as *ahi-noru*, “to ride together”; *ahi-miru*, “to see one another”; *ahi-boruru*, “to love one another”; but in the later language it is often used without much meaning, as *natsu ni ahi-nari safurafu toki*, “When it became summer.”

#### VERBS AS ADVERBS OR CONJUNCTIONS.

Many words which must be translated in English by adverbs or conjunctions are, in Japanese, verbs or adjectives (*kotoba*). Indeed, as shown in Chap. IV., every verb and adjective has a form in which it is an adverb.

Examples of verbs as adverbs :—

<i>Hatashi-te.</i>	“Ultimately,” “eventually.”
<i>Seme-te.</i>	“At least.”
<i>Kaheri-te.</i>	“On the contrary.”
<i>Mashi-te.</i>	“Much more so.”
<i>Amari</i>	“Too much.”
<i>Kahesu-gahesu.</i>	“Again and again.”
<i>Nokora-zu.</i>	“Without exception.”

Examples of verbs as conjunctions :—

<i>Sô-shite</i> (lit. “having done so”) “and.”
<i>Shikareba</i> (lit. “since it is so”) “therefore.”
<i>Oyobi</i> (adv. form of <i>oyobu</i> , “to reach to”) “and.”
<i>Narabi ni</i> (lit. “in a line with”) “and.”
<i>Tadashi</i> (adv. form of <i>tadasu</i> , “to correct”) “but.”
<i>Aruhiha</i> (properly <i>aru ha</i> ) “in some cases,” “or.”

## CHAPTER IX.

### SYNTAX.

#### ORDER OF WORDS IN A SENTENCE.

1. Qualifying words or phrases precede the words which they qualify. Thus :—

(a) The adjective (verb or adjective in attributive form) precedes the noun which it qualifies, as *yoki hito*, “a good man”; *kuru hito*, “the man who comes.”

(b) The adverb precedes the word which it qualifies, as *ito hayaku*, “very fast”; *hayaku kuru*, “to come quickly.”

(c) The noun followed by the genitive participle *no* or *ga* precedes the noun to which it is joined, as *hito no chikara*, “a man’s strength.”

2. The nominative case stands at the beginning of a sentence. *Tsuki ha kagiri naku medetaki mono nari*. “The moon is an immeasurably beautiful object.” To this rule there are numerous exceptions. In comparisons, the object with which the subject of the sentence is compared usually, though not always, precedes it, as in the sentence *Kono yama yori are ha takashi*, “That mountain is higher than this.”

3. The verb (verb or adjective in conclusive form) is placed at the end of the sentence, as in the last example.

The regular order of a sentence is frequently inverted in poetry, the verb appearing in the middle, and the sentence being closed by a noun, a particle, or a verb or adjective in the adverbial or attributive form.

## Examples :

*Na de fu* (for *nani to ifu*  
and pronounced *najô*) *ko-*  
*kochi sureba, kaku mono*  
*omohi taru sama ni te tsuki*  
*wo mi tamafu zo — uma-*  
*shiki yo ni?*

*Kokoro aran*

*Hito ni misebaya*

*Tsunoôka ga*

*Shiwoyaki keburî.*

The later semi-Chinese prose style affords examples of a similar construction.

*Negahaku ha shihô no kunshi*  
*kôkiu aran koto wo.*

*Osoraku ha fugaku no soshiri*  
*aran koto wo.*

*Osoraku ha yo no hito no*  
*warahi-gusa to naran*  
*koto wo.*

Because of what feelings do  
you in this pleasant world  
gaze upon the moon with  
the appearance of being so  
immersed in thought?

I would that I could show  
to some one who had a  
heart the smoke from the  
salt-furnaces of Tsunoôka.

I pray that gentlemen from  
all quarters will purchase  
it.

I fear I may incur the re-  
proach of ignorance.

I fear it may become a  
laughing-stock to the  
public.

4. The case signs are placed after the nouns to which they relate, as *koko made*, "to this place"; *ware no*, "mine."

5. The direct object of the verb precedes it, as *kaha wataru*, "to cross a river." In poetry the object is sometimes placed after the verb.

6. A noun governed by a preposition precedes the direct object of the verb, as *fune ni kaha wataru*, "to cross a river in a boat."

7. Expressions denoting time precede expressions denoting place, and a general expression precedes one that is more precise. Examples: *Itsu made kokoni sumu ka?* "Until when do you reside here?" *Roku gwatsu nanuka made.* "Until the seventh day of the sixth month."



8. Conjunctions and interrogative particles are placed after the word or clause to which they belong, as in the examples, *Ika naru hito ka to tofu*, "He inquires what manner of man he is"; *Ikaga subeki to omofu*, "What is to be done? thought he."

9. Dependent clauses precede principal clauses.

Example:—

<i>Uguhisu no</i>	Were it not for the note of
<i>Tani yori idzuru</i>	the <i>uguisu</i> from the valley,
<i>Kohe naku ba,</i>	who would know of the
<i>Haru kuru koto ha</i>	arrival of spring?

*Tare ka shiramashi?*

In poetry this rule is often disregarded.

Examples:—

<i>Yo wo sutsuru</i>	To abandon this world
<i>Kokoro ha nazwo zo</i>	Heart as yet
<i>Nakari-keru—</i>	There is not—
<i>Uki wo ushi to ha</i>	That misery is miserable
<i>Omohi shiredomo.</i>	Though I recognize.

<i>Aki hagi wo</i>	What though the wind blow
<i>Irodoru kaze ha</i>	that paints the autumn
<i>Fukinu tomo</i>	<i>hagi</i> —my heart will not
<i>Kokoro ha kareji</i>	wither, for it is not a herb-
<i>Kusaba naraneba.</i>	leaf.

Inversions like the following are not unfrequent in the modern semi-Chinese style:—

<i>Hisokani kiku—shimbun jôrei</i>	We have privately heard that
<i>issô gem-nitsu wo kuhafuru</i>	it is under consideration
<i>no gi ari to.</i>	to add a degree of strin-
	gency to the Press Laws.

<i>Kore wo kiku—kôgi ha ses-sei</i>	We are told that a clever
<i>ni shikazu to.</i>	falsehood is inferior to a
	clumsy truth.



In the style imitated from the Chinese, as for instance in official letters, a number of words of frequent occurrence are usually written in the Chinese order, although in reading, the Japanese construction is followed. Thus the verbs *motsu* 以, *itasu* 致, *seshimuru* 令, *uru* 得, *yoru* 依 (or 因) in the phrase *ni yorite*, *oku* 於 in the phrase *ni oite*, *oyobu* 及 are written before the nouns which they govern, the passive termination *aruru* 被 is written before the verb to which it belongs, *ari* 有 is put before *kore* when *kore* is nominative to it, the negative particle *zu* 不 comes before its verb, and the adjectives *kataki* 難, *gotoki* 如, and *beki* 可 precede the verbs with which they are compounded. Examples will be found in specimens VII., VIII., and IX. at the end of the volume.

PARTICLES AFFECTING THE FORM OF THE VERB OR ADJECTIVE AT THE END OF A SENTENCE (*kakari teniwoha*).

It has been already pointed out (p. 88) that the principal verb of a sentence, *i.e.*, the verb in the indicative mood, or the adjective when it includes the verb "is," is placed at the end of the sentence, and in the conclusive form. To this rule classical\* Japanese recognizes certain well defined exceptions, which are stated below. It is difficult to over-estimate the importance of this part of Japanese grammar. Motowori has devoted a work in seven volumes, the *Tama no O*,† to the elucidation and illustration of this rule and its exceptions,

\* The modern language shows a strong tendency to disregard these exceptions and to revert to the simplicity of the general rule. In the present spoken language both rule and exceptions are altogether unknown, and in the modern written language there is so much confusion between the old practice and the new forms to which the language seems tending, that no rule can be laid down. The semi-Chinese style rarely employs constructions where the exceptions required by classical Japanese would be exemplified.

† *Tama no O*, lit. "the string of jewels" (*i.e.*, the connecting principle of words), a high-flown expression for "syntax."

and other grammarians have followed his example. The substance of Motowori's treatise is contained in the following rules, among which I. and II. are much the most important:—

RULE I. When one of the particles *zo*, *nan* (not the particle *nan* suffixed to verbs), or an interrogative (*ka*, *ya*, *nani*, *nado*, *nazo*, *tare*, *ikani*, *ikaga*, *ikade*, *idzure*, *itsu*, *iku*) occurs in a sentence, the verb or adjective which closes it is put in the attributive instead of in the conclusive form.

Examples:—

<i>Kore ya waga motomuru yama naru.</i>	This is (if I mistake not) the mountain of which we are in search.
<i>Kore zo tama narubeki.</i>	It is this which must be the jewel.
<i>Yama kakusu Haru no kasumi zo Urameshiki.</i>	This mist of spring which hides the mountains is hateful.
<i>Kami yo yori Iku yo ka henishi?</i>	How many ages have passed since the age of the gods?
<i>Fukaku omohi Sometsu to ihi shi</i>	When was it that the autumn wind blowing scattered
<i>Koto no ha ha Itsu ka aki-kaze Fukite chirinuru?</i>	those leaves of speech ( <i>i.e.</i> , words) in which he told me that his mind was deeply tinged with love?
<i>Katachi yori ha kokoro nan masaritaru.</i>	Her heart was more excellent than her beauty.

Most Japanese grammarians include *no* in the list of particles which govern the attributive form. The mere occurrence of *no* in a sentence, however, does not affect the final verb or adjective, unless it is actually joined to it. In such cases the verb or adjective is properly a noun, but as shown at p. 107, this construction is frequently substituted for the conclusive form.

Examples :—

<i>Sasagani no</i>	The spider, clinging to my
<i>Koromo ni kakari</i>	garment, has turned to me
<i>Ware wo tanomuru.</i>	for help.

*No* is here joined not to *koromo*, but to *tanomuru*, so that there is properly no verb in the sentence, *sasagani no tanomuru* meaning properly “the spider’s turning for help,” not “the spider turned for help.”

<i>Ware wo omofu</i>	Is it as a punishment for not
<i>Hito wo omohanu</i>	loving him who loved
<i>Mukuhi ni ya?—</i>	me?—
<i>Waga omofu hito no</i>	He whom I love loves me
<i>Ware wo omohanu.</i>	not.

RULE II. When the particle *koso* occurs in a sentence, the verb or adjective which closes it is put in the perfect form instead of the conclusive form.

Examples :—

<i>Kore koso tama nare.</i>	It is this, and this only which is the jewel.
<i>Yone koso yokere.</i>	It is rice, and nothing but rice, which is good.
<i>Iro yori mo</i>	I feel touched above all by
<i>Ka koso ahare to</i>	the fragrance more even
<i>Omohoyure.</i>	than by the colour.
<i>Mi no uki wo</i>	Above all things ( <i>koso</i> ) the
<i>Wasure-gusa koso</i>	herb of forgetfulness of
<i>Kishi ni ofure—</i>	one’s woes grows upon the
<i>Ube Sumiyoshi to</i>	bank—well have the fisher-
<i>Ama mo ihi-keri.</i>	men given it the name of <i>Sumiyoshi</i> (pleasant to reside in).

*Yakezu ba koso, makoto naran* In case it does not burn, and  
*to omohi te, hito no ifu koto* in that case only, I will  
*ni mo makeme.* consider it genuine, and  
 will comply with the man's  
 proposal.

A verb has often to be supplied after *koso*.

Examples :—

*Ahi-min koto wo nomi koso* I think of nothing but of our  
*(omohoyure).* meeting.  
*Chikara aru hito ni te koso* He is indeed a powerful man.  
*(are).*

The older poems in the *Manyôshû* have occasionally a perfect without *koso* or with a *koso* after the perfect. Even at present a pure Japanese style admits the perfect form in the case of the future particle, notwithstanding that *koso* may not have preceded it.

Examples :—

*Inishihe mo shika nare koso.* Even in ancient times thus  
 and thus only was it.  
*Ikasama ni* How has he thought? *i.e.*,  
*Omohoshimese ka?* what has been his reason?  
*Kaha ni "kosu" to ifu koto* Is it likely that there should  
*arame ya ha?* be such an expression as  
 "kosu" in speaking of  
 rivers?

The modern popular style has often an attributive form after *koso*.

RULE III. If *koso* occurs in the same sentence with *so*, *nan*, or an interrogative, the verb or adjective follows the government of *koso*.

Examples :—

*Ohohara ya!* Oh! Ôhara!  
*Oshiho no yama mo* Even thy mountain of Oshio,

<i>Kefu koso ha</i>	On this day of all others,
<i>Kami yo no koto mo</i>	The events of the age of the gods
<i>Omohi idzurame.</i>	Will have called to mind.

RULE IV. When one of the particles enumerated in Rules I. and II. occurs in a dependent clause, it does not affect either the verb of the dependent or of the principal clause.

<i>Sugata koso</i>	Even though I see not thy
<i>Nezame no yuka ni</i>	form when I lie awake in
<i>Mihezu to mo.</i>	my bed.
<i>Koyohi bakari ya (kon) to</i>	It was the appearance of one
<i>machi-keru sama nari.</i>	who waited (thinking) will he (come) to-night.

Exception. When the dependent clause is a quotation it is treated as a principal clause, and the verb or adjective which closes it follows the usual government. The reason for this is that the Japanese language has no distinguishing forms to mark indirect narration, and sentences must be repeated exactly as they were originally spoken, preserving of course their original grammar as independent sentences.

Examples :—

<i>Tomo ni koso</i>	He whom I awaited, in order
<i>Hana wo mo mime to</i>	that we might see the
<i>Matsu hito.</i>	flowers together.
<i>Iku yo ka heshi to</i>	They would ask, "How many
<i>Tohamashi mono wo.</i>	nights have passed?"

This exception is not invariably observed. In good authors a conclusive form is occasionally found before *to* even when one of the particles enumerated in Rules I. and II. precedes the verb. This construction appears somewhat abnormal, and is no doubt traceable to a notion that "*to*" governs the verb before it in the conclusive form.

Example :—

*Kane no oto ni*

*Ima ya akenu to (omohite).*

At the sound of the bell,

“Hath day now broken?”  
(thought I).

*Nagamureba*

*Nawo kumo fukashi—*

*Mine no shirayuki.*

When I looked out, the cloud  
of night was still deep over  
the white snow of the  
mountain-peaks.

Where *to* is not the mark of quotation, as in *to mo*, the verb preceding it is unaffected by the particles in the clause with which it terminates.

Example :—

*Asasa koso*

*Hito ha miru to mo.*

Even though men should see  
its shallowness.

RULE V. *Ya* at the end of a clause does not affect the form of the verb or adjective which precedes, but at the end of a dependent clause, it governs the verb or adjective of the principal clause in the attributive form.

Examples :—

*Hototogisu*

*Konoha gakure no*

*Kohe ha kikoyu ya?*

Can I hear the cry of the  
*hototogisu* hidden among  
the leaves of the trees?

*Kurenai ni*

*Shiworeshi sode mo*

*Kuchi hatenu—*

*Arabaya hito ni*

*Iro mo misubeki.*

My sleeves that once hung  
down scarlet are now  
utterly decayed—if only  
their former colour re-  
mained, there is one to  
whom I would show it.

RULE VI. *Ka*, *kana*, and *zo*, at the end of a sentence, govern the verb or adjective which precedes in the attributive form.\*

\* In these cases the verb or adjective is really a noun. *Ka* and *kana* are equivalent to *aru ka*, *aru kana*, and the verb *aru* is understood after *zo*.



<i>Aru ka : naki ka ?</i>	Is there (or) is there not ?
<i>Nigori ni kaho mihenu zo.</i>	In the muddy water my face cannot be seen.

In poetry, sentences are often met with which do not end in a verb or adjective in the conclusive form, notwithstanding that they contain none of the particles enumerated in Rules I. and II. These cases will generally fall under one of the following heads.

(a) An inversion of the ordinary construction has taken place, as in the examples quoted above, p. 171.

(b) A verb or adjective is understood which may be supplied from the context.

Examples :—

<i>Toki shiranu</i>	The mountain which knows
<i>Yama ha Fuji no ne.</i>	not time is the peak of Fuji.

Here *nari* is to be supplied after *ne*.

<i>Aratama no</i>	The thing which is more
<i>Toshi tachi-kaheru</i>	excellent than the morn of
<i>Ashita yori</i>	the new year when it comes
<i>Masaruru mono ha</i>	round again is the note of
<i>Uguhisu no kohe.</i>	the uguisu.

*Nari* is again to be supplied at the end of this sentence.

<i>Aki hagi ni</i>	If I might only take hold of
<i>Nihoheru waga mo</i>	the towing-rope of thy
<i>Nurenu to mo</i>	boat, (I care not) even
<i>Kimi ga mifune no</i>	though I wet my garments
<i>Tsuna shi tori teba</i>	steeped in the odour of the autumn hagi.

In this sentence there is an inversion of the ordinary construction, and some such word as *kamahazu*, "I care not," has to be supplied.



*Akatsuki no*  
*Kane no kohe koso*  
*Kikoyu nare—*  
*Kore wo iri-ahi to*  
*Omohamashikaba.*

It is none other than the sound of the bell of day-dawn that we hear—if we could only fancy that it was that of night-fall (it would be pleasant).

(c) The whole sentence has the force of an exclamation.

Examples :—

*Tohoku areba*  
*Wabi te mo aru wo—*  
*Sato chikaku*  
*Ari to kiki tsutsu*  
*Minu ga subenasa !*

If thou were far from me,  
 I might wait in patience,  
 but (*wo*) Oh! the helpless  
 misery of not seeing thee  
 while hearing that thou  
 art near my dwelling-  
 place!

*Furu yuki no*  
*Mi no shiro-goromo*  
*Uchi-ki tsutsu*  
*Haru ki ni keri to*  
*Odorokarenuru !*  
*Idzure ka hashi to*  
*Tohedo kotahenu !*

Whilst putting on my clothes  
 white as the falling snow,  
 (imagine) my surprise  
 to find that spring had  
 come!

I inquire, Where is the bridge?  
 But alas! no answer!

These sentences are not statements of fact; they merely picture to the mind a state of things without making any assertion respecting it.

#### OTHER RULES OF SYNTAX.

I. When a suffix is common to a number of nouns it is placed after the last only.

Examples :—

*Oya kiôdai niôbô wo sutete* To run away abandoning  
*niguru.* one's parents, brother and  
 sister and wife.

II. When an inflection is common to two or more inflected words, it is put with the last of the series only, all which precede being put in the adverbial form.

Examples :—

<i>Ayashiku uruwashiku medetaki mono nari.</i>	It is a wonderful, graceful, and beautiful object.
<i>Kate wo tori, hayaku tsutsume.</i>	Take the provisions, and make them into a parcel quickly.
<i>Chi sake, yama ochi-iri, kha sakashima ni nagaru.</i>	The earth gapes, mountains collapse, and rivers flow backwards.

Here *sake* and *ochi-iri* are adverbial forms put instead of the conclusive forms *saku* and *ochi-iru*, the last verb only of the series, viz., *nagaru*, retaining the inflection of the conclusive form.

<i>Dorogaha ni shôzuru ha niku akaku, abura ohoshi.</i>	As to those which are produced in muddy streams, their flesh is red and their fat plentiful.
<i>Kehashiku takaki tokoro.</i>	A steep and high place.

In this phrase, both *kehashiku* and *takaki* are epithets of *tokoro*, but, by the rule above stated, only the last—viz., *takaki*—takes the appropriate inflection, i.e., that of the attributive form.

Exception. If two adjectives qualify different parts of the same noun, both are put in the attributive form, as in the example *yukiki no mono takaki iyashiki wo ihazu, yobi-atsumu*, "He called together the passers-by without respect of highness or lowness of rank."

III. Adjectives used as interjections are placed in the root form.

Examples :—

<i>Ana u !</i>	How miserable !
<i>Ana kanashi !</i>	How lamentable !
<i>Kanashi na !</i>	How lamentable !
<i>Ajikina ya !</i>	How tiresome !

IV. There are no grammatical forms to distinguish indirect from direct narration. A speech is reported without any change further than the addition of the particle *to*, "that." Thus the speech *ware ha shirazu*, "I do not know," if repeated by another person is repeated without change, as, for instance, *ware ha shirazu to mafusu*, "He said he did not know."

V. An interrogative at the beginning of a sentence is accompanied by *ka*, not *ya*, at the end. This rule is often disregarded by modern writers.

VI. The nominative case is often placed absolutely, *i.e.*, without a verb. Ex. : *Okina miko ni mafusu yô*, "The manner of the speech of the old man to the Prince."

VII. The genitive case sometimes dispenses with the particles *no* or *ga*, as *hototogisu kohe*, "The cry of the hototogisu."

VIII. The particle *to*, "and," is often omitted, as *asa yufu*, "morning and evening."

#### KEN-YÔ-GEN.

The *ken-yô-gen* is a species of pun. An example in English is found in Thackeray's novel *The Newcomes* where he speaks of the teapot presented to Mr. Honeyman by the devotees attending his chapel as the "devoteapot." Here the syllable "tea" stands at the same time for the last syllable of "devotee" and the first syllable of "teapot." This is a very common ornament of style, not only in poetry, but in the more adorned passages of prose compositions. The severer taste of the old classical authors rejects the *ken-yô-gen*. It is seldom found in the *Manyôshû*.

Ex. : *Ikitaki kokochi naku bakari*, "Having no desire to

live, and doing nothing but weep." Here *naku* must be taken twice. The first time it is the negative adverb "not," the second it is the verb "to weep."

*Namida no kawaku ma mo naki-kurasu*, "She spent her time in weeping, there being no interval in which her tears might dry." In this sentence *naku*, "not," must be supplied from *naki*, the root of *naku*, "to weep."

*Yo no naka wo*

O village of Ohohara! Still

*Somuki ni to te ha*

there are many sorrows for

*Koshikadomo*

me, though I have come

*Naho uki koto ha*

hither to avoid the world.

*Ohohara no sato.*

In the last example *ohoshi*, "many," has to be supplied from *Ohohara*, the name of a village.

## CHAPTER X.

### PROSODY.

Metre. Japanese poetry has neither rhyme, assonance, nor quantity. It is not marked by a regular succession of accented syllables, as in English, and is only distinguished from prose by metre. Broadly speaking, all Japanese metre consists in the alternation or mixture of feet, or rather lines (句) of five and seven syllables. Lines of three, four, six, and eight syllables may be found in the oldest poetry, and in modern popular verse the metre is far from regular, but these variations are not intentional, and in singing or chanting, the proper length of the lines is preserved. There is no Japanese metre into which lines of other than five and seven syllables are regularly admitted.

Each kana counts as a syllable, including *n* final, which was originally *mu*, and is not unfrequently written so in poetry. Chinese words are not admissible in classical poetry, but in the modern popular poetry, where Chinese words do occur, the same rule holds good. *Riô-koku* (リヤウコク) for instance counts as five syllables, *bon-nô* (ボンノウ) as four.

The end of a line must also be the end of a word.

*Tanka* or *mijika-uta*, i.e., "short poetry," so called to distinguish it from *naga-uta*, or "long poetry," is by far the commonest Japanese metre, and when the general term *uta* is used, it is this metre which is commonly meant. It consists of five lines of five, seven, five, seven and seven syllables, or thirty-one syllables in all. There is a pause between the third and fourth lines, the former part being called the *kami no ku*, the latter the *shimo no ku*. This division usually coincides with a break in the sense.

Each verse of thirty-one syllables is an entire poem.

Examples of *tanka* :—

## THE MOON.

*Nubatama no*  
*Yo wataru tsuki wo*  
*Omoshiromi—*  
*Waga woru sode ni*  
*Tsuyu zo ori ni keru.*

Whilst enjoying the sight of  
 the moon crossing the dark  
 night — On the sleeves  
 of me waiting, there has  
 descended the dew.

## LOVE IN A SHOWER.

*Wag' imoko ga*  
*Aka-mo no suso no*  
*Hidzuchi nan*  
*Kefu no kosame ni*  
*Ware sahe nure na.*

Let me too be drenched with  
 the fine rain of to-day,  
 which is doubtless wetting  
 the skirts of my love's  
 crimson raiment.

## LEAVING HOME.

*Idete inaba*  
*Nushi naki yado to*  
*Narinu to mo,*  
*Nokiba no mume yo*  
*Haru wo wasuruna.*

When I am gone,  
 Though my dwelling become  
 tenantless,  
 Do not thou, O plum-tree  
 by the eaves! forget the  
 spring.

*Renka* is where one person composes part (commonly the second part) of a *tanka*, the remainder being added by some one else.

*Kiôka*, or “mad poetry,” is a modern and vulgar kind of poetry, composed in the old classical metres, especially *tanka*. It differs from classical poetry by admitting words of Chinese derivation, and in being much less choice in its diction and subject-matter. It will be seen from the following examples that it deals largely in punning and plays upon words :—

## LOVE IN A SMITHY.

*Kaharaji to*  
*Tagahi ni kitahe*  
*Ahi-dzuchi no*  
*Suhe ha fuigo no*  
*Fû-fu to zo naru.*

The pair of sledge-hammers  
 having tempered each other  
 to eternal constancy, be-  
 come at last the bellows'  
 { puff-puff.  
 { husband and wife.

There is here a pun on *fû-fu*, which is an onomatopoetic word for the puffing sound of bellows, and may also mean "husband and wife."

## IS MY LOVE THE THUNDER-GOD.

*Misometsuru*  
*Hito ha jiu ku ka*  
*Hatata kami*  
*Narihira sama ka*  
*Hikaru Genji ka ?*

Is the man whom I love  
 nineteen or twenty ?  
 Or the Thunder-God ?  
 Or is he Narihira, or Hikaru  
 (bright) Genji ?

From *hatata kami*, "the Thunder-God," there is understood *hatachi ka*, "Is he twenty ?" *Narihira* and *Genji* are names of beautiful youths, as we might say Apollo or Adonis.

*Kami-nari* (end of third line and beginning of fourth) also means "thunder," and *Hikaru*, one of the names of *Genji*, is inserted, because the root of the verb *hik*, "to be bright," is the second part of the word *inabikari*, "lightning."

## ARDENT LOVE.

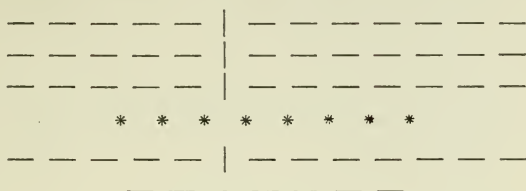
*Mono omoheba,*  
*Kaha no hanabi mo*  
*Waga mi yori*  
*Pon to idetaru*  
*Tama ya to zo miru.*

Thinking of my love, the  
 very fire-works over the  
 river seem as if they were  
 balls issuing with a bang  
 from my own body.

*Naga-uta* or *chô-ka*, i.e., "long poetry." Next to *tanka*, the commonest classical metre is *naga-uta*. Some of the best poetry which Japan has produced is in this metre. It con-



sists of a series of couplets of lines of five and seven syllables, the end of the poem being marked by an additional line of seven syllables, thus :—



Two additional lines of seven syllables are sometimes found instead of one.

The following specimen of *naga-uta* is from the *Manyôshû* (vol. vi. fol. 55, of Riakuge edition).

IN PRAISE OF THE PALACE OF FUTAGI.

	Waga ohokimi	kami no mikoto no,
	Takashirasu	Futagi no miya ha,
{	Momoki nasu	yama ha kodakashi,
{	Ochi-tagitsu	se no 'to mo kiyoshi :
{	Uguhisu no	ki-naku harube ha,
{	Ihaho ni ha	yama-shita hikaru,
{	Nishiki nasu	hana saki wozori ;
{	Sa woshika no	tsuma yobu aki ha,
{	Amagirafu	shigure wo itami,
{	Sanidzurafu	momiji chiri-tsutsu,
	Yachi tose ni	are-tsugashi-tsutsu,
	Ame no shita	shirashimesan to—
	Momo yo ni mo	kaharubekarannu
		Ohomiya-dokoro.

By the palace of Futagi,  
Where our great King  
And divine lord  
Holds high rule,

Gentle is the rise of the hills,  
 Bearing hundreds of trees,  
 Pleasant is the murmur of the rapids,  
 As downward they rush :

So long as in the spring-time,  
 (When the nightingale comes and sings)  
 On the rocks  
 Brocade-like flowers blossom,  
 Brightening the mountain-foot ;

So long as in the autumn  
 (When the stag calls to his mate)  
 The red leaves fall hither and thither  
 Wounded by the showers—  
 The heaven beclouding,

For many thousand years  
 May his life be prolonged  
 To rule over all under heaven  
 In the great palace  
 Destined to remain unchanged  
 For hundreds of ages.

*Hanka* or *kaheshi-uta*. The *naga-uta* is usually followed by one or more *tanka* of the ordinary length of thirty-one syllables. These are called *hanka*. They sometimes contain the principal idea of the poem which precedes in a short, pithy form, and are at others employed as a sort of poetical save-all to utilize any scrap of imagery which it has been inconvenient to include in the *naga-uta* itself. The *naga-uta* quoted above is followed by five *hanka*, the first of which will serve as a specimen :—

*Idzumigaha*

*Yuku se no midzu no*

*Taheba koso—*

*Ohomiya-dokoro*

*Utsurohi-yukame !*

When the flowing waters of  
the rapids of the river  
Idzumi fail—then, and not  
till then, may our great  
palace suffer change !

The *hanka* is occasionally not a *tanka*, but a *sedôka*.

*Sedôka* consists of six lines, of five, seven, seven, five, seven, and seven syllables (5, 7, 7, 5, 7, 7), *i.e.*, it is a *tanka* with an additional line of seven syllables inserted between the second and third lines. The pause in *sedôka* is after the third line. It is a characteristic of this metre that the last line usually contains a repetition of some word or phrase in the earlier lines.

Examples of *sedôka* :—

LOVE IN ABSENCE.

*Ikenobe no*

*Wo-dzuki no moto no*

*Shinu na kari so ne*

*Sore wo dani*

*Kimi ga katami ni*

*Mi tsutsu shinuban.*

Oh ! cut not the bamboo  
grass at the foot of the  
little elm tree by the pond  
side. If naught else is left  
to me, I would bear (my  
loneliness) looking upon it  
as a memento of thee.

PITY FOR THE LABOURER.

*Haru hi sura*

*Ta ni tachi-tsukaru*

*Kimi ha kanashi mo—*

*Waka kusa no*

*Tsuma naki kimi*

*Ta ni tachi-tsukaru.*

I pity thee that thou be-  
comest weary in the rice-  
field even on this spring  
day ; (I pity thee) that,  
having no youthful spouse,  
thou becomest weary in  
the rice-field.

*Hokku*, as its name indicates, is the first part of a verse of *tanka*. It consists of three lines of five, seven, and five syllables, or seventeen syllables in all. The modern varieties

of poetry known as *haikwai uta* and *senriu* are chiefly composed in this metre, although the number of syllables is occasionally exceeded. As in the case of *tanka*, each *hokku* is an entire poem.

Examples of *hokku* :—

FUJI CONCEALED IN A MIST.

<i>Kiri no umi</i>	Into a sea of mist whither
<i>Idzuko he Fuji ha</i>	hath Mt. Fuji sunk?
<i>Shidzumi nuru?</i>	

OLD AGE.

<i>Hito ni koso</i>	It is only man who becomes
<i>Toshi ha yori nure</i>	aged, Oh thou grass of
<i>Haru no kusa!</i>	spring!

THE SUMMER SHOWER.

<i>Yufudachi ya</i>	Oh! if the summer shower
<i>Ta wo mi-meguri no</i>	were only a god who should
<i>Kami naraba.</i>	make his round of visits to
	the rice-fields.

The last verse is an acrostic on the word *yutaka*, "wealth" or "prosperity."

IRREGULAR VERSE.

The four kinds of metre described above are the only regular metres known in Japanese poetry. To the first three of these, viz., *tanka*, *naga-uta*, and *sedôka*, belongs all poetry recognized as classical. The admirers of *haikwai uta* claim for it a quasi-classical character; but it is objected, with much reason, that nothing which deserves the name of poetry can well be contained in the narrow compass of a verse of seventeen syllables.

There remains a large quantity of popular poetry which cannot be reduced to any regular metre. It is, however, distinguishable from prose by a more or less regular alternation of lines of five and seven syllables. The character of the

versification of some of the principal varieties will be seen from the following specimens.

*Saibara* is a kind of popular lyrical poetry of considerable antiquity. The following drinking-song may be given as a specimen :—

7	<i>Sake wo taubete</i>	Drinking sake,
5	<i>Tabeyete</i>	Drinking till we 're drunken,
7	<i>Tanto korin zo (ya !)</i>	Then let us be right sober !
5	<i>Maudekuru</i>	As we come along
7	<i>Na yorobohi so</i>	Steady ! no staggering !
5	<i>Maudekuru</i>	As we come along
	<i>Tanna tanna</i>	With our tanna tanna
	<i>Tariya ranna</i>	Tariya ranna
	<i>Tari chiri ra.</i>	Tari chiri ra.

*Ya*, in the third line, is an interjection, which in this kind of poetry does not count in the metre.

*Kagura* is also of considerable antiquity. As its name indicates, it was sung at the Shintô festivals. What is now known as *kagura* is dancing only, unaccompanied with singing.

## BOAT-SONG.

## I.

5	<i>Shinagatori</i>	Manage well the helm of the
7	<i>Ina no minato ni (aizo !)</i>	boat in the grebe-haunted
5	<i>Iru fune no</i>	harbour of Ina.
7	<i>Kaji yoku makase ;</i>	Let her not heel over,
7	<i>Fune katabukuna—</i>	Let her not heel over.
7	<i>Fune katabukuna.</i>	

## II.

5	<i>Wakakusa no (ya !)</i>	My young wife
7	<i>Imo mo noritari (ya !)</i>	Is on board,
	<i>(Aizo !)</i>	
7	<i>Ware mo noritari (ya !);</i>	And I too am on board ;
7	<i>Fune katabukuna !</i>	Let her not heel over,
7	<i>Fune katabukuna.</i>	Let her not heel over.

It will be seen that, if stripped of interjections and repetitions, the first of these stanzas is a verse of *tanka*, and the second a verse of *tanka* wanting the third line. A large proportion of *kagura* are *tanka* more or less disguised in this way.

*Utahi.* Japanese dramatic works are composed partly in prose and partly in verse. The speeches of the *dramatis personæ*, which are declaimed by the actors on the stage, are in prose, but these are always connected by a thread of narrative (as was, to some extent, the case in the older English drama) which is in verse and is chanted by a chorus. It is this latter part which is termed *utahi*. The Japanese have two kinds of drama, the more ancient of which is called *nô*. The *nô* are short dramatic sketches, mostly of a religious character, and occupy a position in Japanese dramatic literature corresponding to that held by the "mysteries" in Europe. The following specimen of this kind of poetry is taken from a *nô* called *Hakurakuten*. The principal personage having announced that he has been commissioned by the Emperor of China to spy out the intelligence of the inhabitants of Japan, the chorus strikes in and thus describes his voyage:—

7	<i>Fune kogi-idete</i>	Oaring forth his ship,
5	<i>Hi no moto no</i>	He would visit the land
5	<i>Hi no moto no</i>	Of the quarter
4	<i>Sonata no</i>	Of the rising of the sun,
7	<i>Kuni wo tadzunen.</i>	Of the rising of the sun.
5	<i>Tôkai no</i>	As she sails,
7	<i>Namiji haruka ni</i>	As she sails
5	<i>Yuku fune no</i>	Far over the wave-path
5	<i>Yuku fune no</i>	Of the Eastern sea,
7	<i>Ato ni iru hi no</i>	Behind her sets the sun,
5	<i>Kage nokoru</i>	O'er her is the void of heaven
7	<i>Kumo no hatate no</i>	Where the cloud-banners

5	<i>Amatsu sora—</i>	Are still bright with his radiance—
7	<i>Tsuki mata idzuru</i>	And now the moon comes forth ;
5	<i>Sonata yori</i>	On the same quarter
7	<i>Yama mihesomete</i>	Mountains are first descried ;
5	<i>Hodo mo naku</i>	Ere long
8	<i>Nippon no chi ni mo</i>	Even at the land of Japan,
5	<i>Tsuki ni keri,</i>	He hath arrived,
5	<i>Tsuki ni keri.</i>	He hath arrived.

The following specimen of *utahi* is from a modern play called 'Ishikawa Goyemon.' It is a description of the preparations for boiling alive the celebrated robber of that name.

7	<i>Shioki no basho ha</i>	The place of execution is the
7	<i>Shichi jô gahara ;</i>	bed of the river (Kamo) in
7	<i>Ni chô yo hô ni</i>	the seventh division (of
7	<i>Kaki yuhi-mahashi,</i>	Kiôto): for 240 yards
7	<i>Uchi ni tatetaru</i>	on all sides a fence has
6	<i>Nukimi no yari—</i>	been tied around: within,
7	<i>Kanahe ni suheshi</i>	the upright spears with
5	<i>Oho-gama ha</i>	naked points, and the
7	<i>Jigoku no seme wo</i>	great caldron mounted on
5	<i>Kono yo kara</i>	an iron tripod! Clearing
7	<i>Mi ni atsumarishi</i>	his way before him through
7	<i>Gunjin no naka</i>	the multitude which has
7	<i>Saki wo harafute</i>	assembled to see from this
7	<i>Hayano Yatôji</i>	world the tortures of hell,
7	<i>Iwaki Tôma mo</i>	comes Hayano Yatôji.
5	<i>Ahi-yaku ni</i>	Along with him Iwaki
7	<i>Ihi-tsukerarete</i>	Tôma, appointed to be his
5	<i>Zehi naku mo</i>	colleague, reluctantly takes
7	<i>Shôgi ni kakaru</i>	his seat on a camp stool.
5	<i>Ato yori mo</i>	From behind them Hiôbu,





the final vowel of a word before the initial vowel of the next, or in taking away the first vowel of a word after the final vowel of the one preceding. Thus we have *wag'imoko* for *waga-imoko*, but *kikanu hi' maneku* for *kikanu hi amaneku*.

Elision is optional, except when two vowels come together in different parts of a compound, in which case it is compulsory. For instance, *midzu-umi*, "a lake," can never count as four syllables in poetry. It must be read *midz' umi*.

Elisions are sometimes expressed in writing, but oftener they are left to the discrimination of the reader.

The vowel *e* cannot be elided.

*Tsuiku*, i.e., opposite or corresponding lines. This is a frequent ornament of Japanese *naga-uta*. It consists of a parallelism of meaning or construction in two consecutive or sometimes alternate lines or stanzas. Hebrew and Chinese poetry afford numerous examples of it, and even in English poetry it is not unfrequently met with. The following lines from Longfellow's 'Hiawatha' are *tsuiku* :—

"Ye who love the haunts of nature,  
 { Love the sunshine of the meadow,  
 { Love the shadow of the forest"—

and again :—

{ "Filled the marshes full of wildfowl,  
 { Filled the river full of fishes."

A more elaborate kind of parallelism is exemplified in the poem entitled 'Seaweed,' by the same author.

The following example is from the *naga-uta* in the *Manyôshû* :—

#### CONSTANT LOVE.

*Miyoshinu no | Mikane no take ni*  
 { *Hima naku zo | ame ha furu tofu* (for *to ifu*)  
 { *Tokijiku zo | yuki ha furu tofu*  
 { *Sono ame no | hima naki ga goto*  
 { *Sono yuki no | tokijiku ga goto*  
*Hima mo ochizu | ware ha zo kofuru*  
*Imoga tadaka ni.*

On the peak of Mikane in Miyoshinu,  
 { It is said that the rain falls unceasingly,  
 { It is said that the snow is ever falling :  
 { Like that rain which never ceases,  
 { Like that snow that is ever falling,  
 Without intermission do I long  
 For thy charms.

## MAKURA-KOTOBA.

*Makura-kotoba*, called also *kamuri-kotoba* or *okoshi-kotoba*, are a peculiar feature of Japanese poetry. They are ornamental epithets or phrases resembling in some degree the Homeric epithets of persons and places, but of a still more conventional character. Each *makura-kotoba* is prefixed to a few words or phrases only, and, on the other hand, the number of *makura-kotoba* which can be applied to the same words seldom exceeds three or four. What marks even more plainly their conventional character is the circumstance that when a word to which a *makura-kotoba* belongs has several meanings or applications the *makura-kotoba* may be applied to it in all, however meaningless or inappropriate it may be. *Isanadori*, "whale-catching," for instance, is an epithet of *umi*, "the sea"; but it is also freely applied to inland lakes, such as the lake of Ōmi (Lake Biwa), where, of course, no whales are to be found. In very many cases the word to which the *makura-kotoba* belongs must be taken in one sense with it, and in another with the rest of the sentence. This is the figure already described under the name *Kenyōgen*. [See p. 182.] Thus, in a poem about the town of Akashi it has the epithet *tomoshihi no*, "of the light," because *akashi* also means "to throw light upon." *Makura-kotoba* are not invariably of the nature of adjectives. Some are the direct or indirect complements of verbs prefixed to them as a sort of ornamental introduction. In *Imo ga me wo Misome no saki*, the *makura-*

*kotoba*, *imo ga me wo*, "thine eyes," is the accusative case governed by the verb *misome*, "to see for the first time," which is to be supplied from *Misome no saki*, "Cape Misome."

*Makura-kotoba* almost invariably consist of five syllables, and even when they are of three, four, or six, as is sometimes the case, they always constitute the first line in *tanka*, or the first line of a couplet in *naga-uta*.

The *makura-kotoba* are one of the principal difficulties of the old poetry. They are in many cases remnants of the form of the language which existed prior to any written literature, and their derivation, meaning, and grammatical construction are often obscure.\*

Examples of *makura-kotoba* :—

<i>Nubatama no yo.</i>	Black night. [ <i>Nubatama</i> is the name of a black berry.]
<i>Ihe tsu dori kake.</i>	The bird of the house, the cock.
<i>Ashi ga chiru Naniha.</i>	Naniwa, where the reeds are scattered.
<i>Imo ga te wo Toroshi no ike.</i>	The pond of { <small>taking</small> <small>Toroshi</small> my love's hand.
<i>Wag'imoko ni Ahaji no shima.</i>	The island of { <small>I shall not meet</small> <small>Awaji</small> my love.

In the last two examples *Toroshi* and *Ahaji* are *ken-yô-gen*. From *Toroshi* is understood *toru*, "to take," and *Ahaji*, besides being the name of a place, also means "I shall not meet."

*Ahajima no aharedo.* Untranslatable.

Here the first two syllables of *aharedo*, "though I meet," suggest *Ahajima*, the name of an island, which is accordingly installed as a *makura-kotoba* without the slightest regard to meaning.

\* The student of Japanese poetry is recommended to provide himself with the dictionary of *makura-kotoba* called *Kanjikô*, and its supplement, *Kanjizokuchô*.

*Yamabuki no*  
*Nihoheru imo*

My love, whose charms are  
bright as the *kerria*.

*Kakitsubata*  
*Nihoheru imo.*

My love, whose charms are  
bright as the iris.

*No*, as in the first of these examples, often means "like" in *makura-kotoba*, and is often omitted, as in the second example.

*Wada no soko*  
*Oki tsu fukami.*

The depths of the open sea  
— of the bottom of the  
ocean.

*Arare furi*  
*Kashima no saki.*

The hail is falling — Cape  
Kashima.

*Arare furi* is brought in here as a *makura-kotoba*, not in the least because Cape Kashima is noted for hail-storms, but because *Kashima* suggests *kashimashiki*, "noisy," which is a good epithet for a hail-storm. Ordinary syntax would have required *arare furu*.

*Joka*, or "introductory verse," is a more extended kind of *makura-kotoba*.

Example :—

*Adzusa yumi | te ni tori mochite*  
*Masurawo no | satsuya tabasami*  
*Tachimukafu | Taka-mato-yama ni*  
*Haru nu yaku, &c.*

The spring-moors are burning on the hill of High-target, opposite which one stands with *adzusa* bow in hand and the warrior's trusty arrows.

Here the poem really begins at *Taka-mato-yama*, all that precedes being only an epithet of *mato*, "target," taken from the name of the mountain.

# APPENDIX.

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## SPECIMENS OF JAPANESE.

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I. PROSE PASSAGE FROM 'KOJIKI.'

II. POETRY FROM KOJIKI.'

III. POEM FROM 'MANYÔSHIU.'

IV. PASSAGE FROM 'TAKETORI MONOGATARI.'

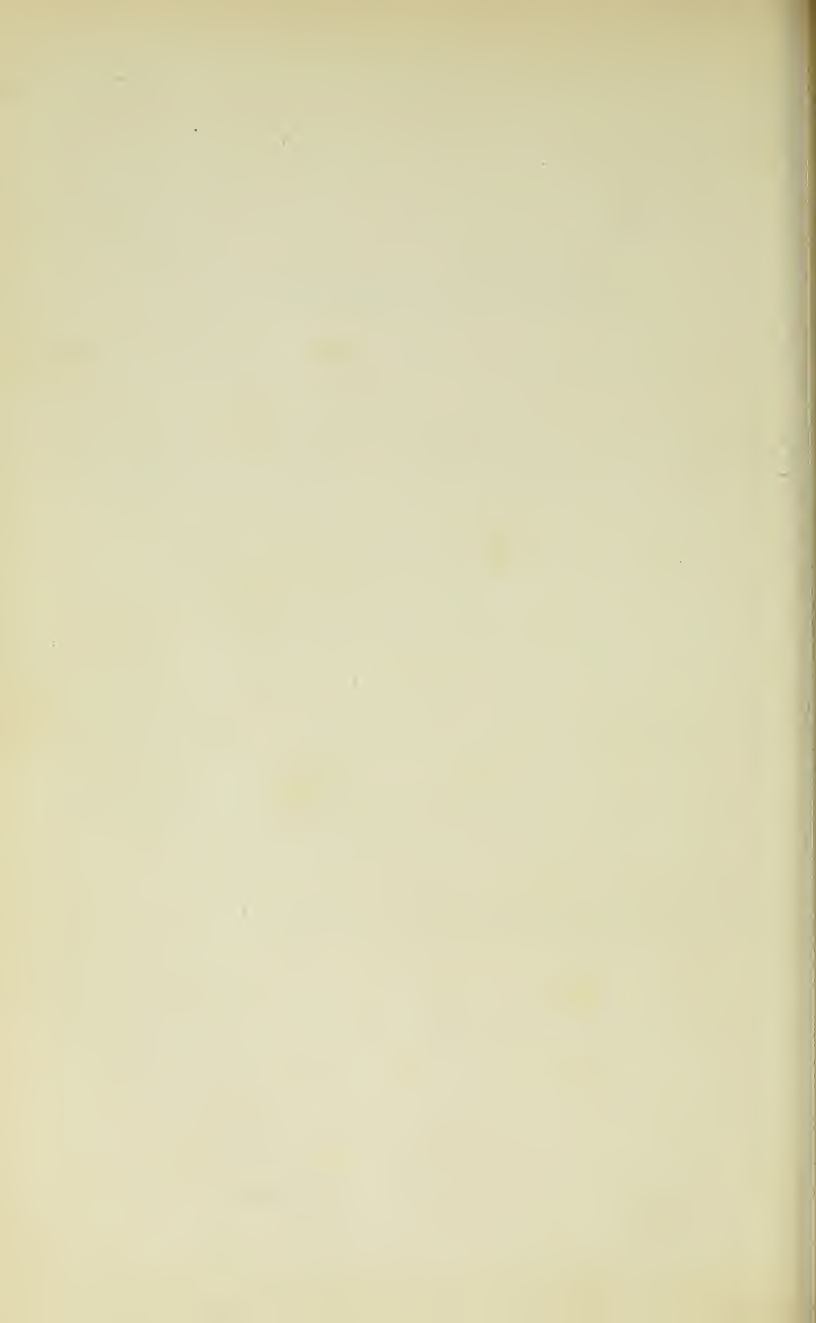
V. PASSAGE FROM 'TAMA NO ARARE.'

VI. PASSAGE FROM 'HAKKENDEN.'

VII. MEMORIAL.

VIII. OFFICIAL LETTER.

IX. PRIVATE LETTER.





ロ、ニツノイモイザナミノミコトラアヒミマクオモホシテヨモツクニ、オヒイデマシキスナ  
於是欲相見其妹伊邪那美命追往黃泉國爾

ハチトノドヨリイテムカヘマストキニ。イザナギノミコトカタラヒタマハクウツクキアカ

自殿騰戸出向之時伊邪那岐命語詔之愛我

ナニモノミコトアレミマシトツクレリシグニイマタツクリヲヘズアバタリヤサネトクタマヒキコニ

那邇妹命吾與汝所作之國未作竟故可還爾

イザナミノミコトノマヲシダマククヤシキカモトクキマサステアハヨモツヘグヒ

伊邪那美命答白悔哉不速來吾者爲黃泉戶

シツ○シカドモウツクシギアガナセノミコトイリキマセルコトカシコケレバカヘリナムヲマヅツラカニ

喫然愛我那勢命入來坐之事恐故欲還且具

ヨモツカミトアゲツラハムアラナミタマヒリカクマヲシテ○ソノトノヌナニカヘリイリ

與黃泉神相論莫視我如此白而還入其殿內

マセルホドイトサシクテマサメキカレヒダリノミヅラニサハセルユツマ  
之間甚久難待。故刺左之御美豆良湯津津間  
グレノヲバシラヒトツトリカキテヒツツトモレテイリミラストギニウジ  
櫛之男柱一箇取闕而燭一火入見之時。宇士  
タカレトロ、ギテミカシラニハ、イホイカチヲリミムネニハ、ホノ  
多加禮斗呂岐豆於頭者大雷居於胸者火  
イカツチヲリミハラニハクロイカツチヲリミホトニハサクイカツチヲリヒダリノミテニハ  
雷居於腹者黑雷居於陰者拆雷居於左手者  
ワキイカツチヲリミギリノミテニハツチイカツチヲリヒダリノミアレニハナルイカツチヲリミギ  
若雷居於右手者土雷居於左足者鳴雷居於  
リノミアシニハフシイカツチヲリアセテヤサイカチガミナリヲリキ  
右足者伏雷居并八雷神成居。

## I.

## VERSION IN ROMAN LETTERS.

*Koko ni sono imo<sup>1</sup> Izanami<sup>2</sup> no mikoto wo ahi-mimaku<sup>3</sup> omohoshite, Yomo tsu kuni<sup>4</sup> ni ohi-idemashiki.<sup>5</sup> Sunahachi tonodo yori ide - mukahe - masu toki ni, Izanagi no mikoto katarahi-tamahaku. "Utsukushiki<sup>6</sup> aga<sup>7</sup> nanimo<sup>8</sup> no mikoto : are<sup>9</sup> mimashi<sup>10</sup> to tsukurerishi<sup>11</sup> kuni imada tsukuri-wohezu areba, kaheri-masane" to nori-tamahiki.<sup>12</sup> Koko ni Izanami no mikoto mazwoshi-tamahaku. "Kuya-shiki ka mo. Toku kimasazute, a ha Yomi tsu heguhi<sup>13</sup> shitsu.<sup>14</sup> Shikaredomo utsukushiki a ga nase<sup>15</sup> no mikoto iri-ki-maseru koto kashikokereba, kaherinan wo,<sup>16</sup> madzu tsubaraka ni Yomo tsu kami to agetsurahamu. A<sup>17</sup> wo na mi tamahiso." Kaku mazwoshite sono tono nuchi<sup>18</sup> ni kaheri-iri-maseru hodo ito hisashiku te, machi-kane-tamahiki. Kare hidari no mi-midzura<sup>19</sup> ni sasaseru yutsu<sup>20</sup> tsuma-gushi<sup>21</sup> no wo-bashira<sup>22</sup> hitotsu torikakite, hitotsu-bi tomoshite, iri-mimasu toki ni, uji takare tororogite,<sup>23</sup> mi-kashira ni ha oho-ikadzuchi wori, mi-mune ni ha hono-ikadzuchi wori, mi-hara ni ha kuro-ikadzuchi wori, mi-hodo ni ha saku-ikadzuchi wori, hidari no mi-te ni ha waki-ikadzuchi wori, migiri no mi-te ni ha tuchi-ikadzuchi wori, hidari no mi-ashi ni ha naru-ikadzuchi wori, migiri<sup>24</sup> no mi-ashi ni ha fushi-ikadzuchi wori, ahasete ya-kusa no ikadzuchi-gami nari woriki.*

## TRANSLATION.

Hereupon (the god Izanagi) wishing to see face to face his wife the goddess Izanami, went after her to the country of Yomi. So when she came out to meet him from the palace-door, the god Izanagi thus addressed her and said : "My dear wife ! the country which thou and I have made is not yet finished ; therefore come back." Hereupon the goddess Izanami said : "How lamentable ! By thy not having

come sooner, I have eaten of the cooking-pots of Yomi. Nevertheless, as I reverence the having entered here of thee, my beloved husband, I will return. But I will in the first place discuss it fully with the god of Yomi. Do not thou look upon me." Having thus spoken, she returned within her palace, but her stay being very long, he was unable to wait. He broke off one of the end-teeth of the many and close-toothed comb which was stuck in the left bunch of his hair and making a light, he entered and looked. Maggots had bred and she was putrefying. On her head there sat the great-thunder; on her breast, the fire-thunder; on her belly, the black-thunder; on her groin, the cleaving-thunder; on her left hand, the young-thunder; on her right hand, the earth-thunder; on her left foot, the rumbling-thunder; on her right foot, the lying-thunder. In all, eight kinds of thunder-gods had been produced and were there.

## NOTES.

This is an extract from the *Kojiki*, one of the oldest monuments of Japanese literature. Its value to the student of the language is, however, much lessened by the fact that it has been written in Chinese characters in such a way as to render the original Japanese words extremely difficult to ascertain. Motowori's attempt to restore the Japanese as it was read is shown in the *katakana* to the right of the Chinese characters, but there are many places where his version cannot possibly be correct, and it is impossible to accept it unreservedly as genuine Japanese of the period when the *Kojiki* was written. It will be observed that the Chinese order of the sentences is followed in the original text.

Nearly all the Chinese characters in this work are *mana*, i.e., they have an ideographic value, the principal exceptions being proper names, lines of poetry, and words for which the writer apparently could find no convenient Chinese equivalent.

<sup>1</sup> *Imo* means in the old literature either younger sister or wife. It contains the root *mo*, "woman."—<sup>2</sup> *Izanami*. The characters for this word are *kana*.—<sup>3</sup> *Mimaku*, "the seeing." *Mimaku* is a noun governed in the accusative case by *omohoshite*.—<sup>4</sup> *Yomo tsu kuni*. *Tsu* is the old genitive particle. *Yomo* or *yomi*, "Hades," probably connected with *yoru*,

‘night.’—<sup>5</sup> *Ide-mashi-ki*. There is only one Chinese character, viz, 往, for this. 往, however, represents only *ide*, and the remainder is a conjecture of Motowori’s. The honorific words such as *masu*, *tamafu*, *mi*, &c., and the suffixes are for the most part not in the original, and have been introduced by Motowori on his own authority.—<sup>6</sup> *Utsukushiki*, in the old language, “beloved”; in the later language, “lovely,” “pretty.”—<sup>7</sup> *Aga*, archaic for *waga*.—<sup>8</sup> *Nanimo* for *na no imo*, “thou, my wife,” *na* being an old word for “thou.”—<sup>9</sup> *Are*, archaic for *ware*.—<sup>10</sup> *Mimashi*, an old word for “thou.”—<sup>11</sup> *Tsukurerishi*, perfect of *tsukuru*, “to make,” with *shi*, the attributive form of the past particle.—<sup>12</sup> *To nori-tamahi ki*. All this is Motowori’s, and is not found in the original. *Noru* is an old word meaning “to say.”—<sup>13</sup> *He-guhi*. Motowori says that *he* means “a cooking place.” *Guhi* is the root of *kufu*, “to eat,” with the *nigori*.—<sup>14</sup> *Shitsu*. *Tsu* is the conclusive form of the particle *tsuru*. There is nothing for it in the original.—<sup>15</sup> *Nase* is the masculine of *nanimo* mentioned above. *Se* is “elder brother,” or “husband.” The characters for *nase* are *kana*.—<sup>16</sup> *Wo* after *kaherinan* is not in the original. Its force is given in the translation by “but.”—<sup>17</sup> *A*, archaic for *ware*, “I.”—<sup>18</sup> *Nuchi ni* is for *no uchi ni*.—<sup>19</sup> *Mi-midzura*. *Midzura* is in *kana*.—<sup>20</sup> *Yutsu* is for *i-ho-tsu*, i.e., “five hundred,” put here for “a large number.”—<sup>21</sup> *Tsuma* is connected with *tsumu*, “to pack close.”—<sup>22</sup> *Wo-bashira*, lit. “male-post,” the large tooth at the end of the comb.—<sup>23</sup> *Uji takare tororogite*. Apparently the writer was at a loss how to express this in Chinese, and consequently had recourse to *kana*.—<sup>24</sup> *Migiri*, archaic for *migi*.



夜ヤ久ク毛モ多タ都ツ伊イ豆ツ毛モ夜ヤ幣ヘ賀ガ岐キ。

都ツ麻マ碁ゴ微ミ爾ニ夜ヤ幣ヘ賀ガ岐キ都ツ久ク流ル。

曾ソ能ノ夜ヤ幣ヘ賀ガ岐キ袁ヲ。

## II.

This line of poetry is taken from the *Kojiki*. It is said to be the earliest example of *tanka*, and dates probably from the sixth or seventh century A.D. It shows how Japanese was written before the invention of *Katakana* and *Hiragana*. The Chinese characters used here have all a phonetic value. The *Katakana* are an addition by a later editor.

## VERSION IN ROMAN LETTERS.

*Ya-kumo*<sup>1</sup> *tatsu* :  
*Idzumo*<sup>2</sup> *ya-he-gaki* ;  
*Tsuma-gomi*<sup>3</sup> *ni*  
*Ya-he-gaki tsukuru* :  
*Sono ya-he-gaki wo* !

## TRANSLATION.

Many clouds arise :  
 On all sides they form a manifold fence :  
 For the husband and wife to retire within  
 They have formed a manifold fence :  
 Oh ! that manifold fence !

## NOTES.

It was the custom in ancient Japan to prepare a special hut for the consummation of a marriage. When Susanowo (the Rainstorm God) wedded Inada Hime (the Rice-field Goddess) the clouds gathered round on all sides to form such a hut for them.

<sup>1</sup> *Ya* is the same root which is also found in *yatsu*, "eight." It is here put generally for a large number.—<sup>2</sup> *Idzumo*. Motowori derives this word as the name of a province from *ide-kumo*, *i.e.*, "the clouds which come forth." *Idzumo* is really equivalent to *idzuremo* or *doremo*, "each," *i.e.*, "on each hand." There is no doubt an allusion to the name of the province Idzumo.—<sup>3</sup> *Tsuma-gomi*. Another reading is *tsuma-gome*, *i.e.*, the transitive form instead of the intransitive. This would mean "to shut up my wife or the husband and wife in," *tsuma* being applicable to both sexes in the old language, and not confined to either number.



春日之霞時雨。堅魚釣。鯛釣。矜。  
 けふのひのかきめるときふ。かつをつり。たひつりほり。  
 墨吉之岸雨出居而。及七日家雨毛不来而。  
 きふのえのきふいであり。なぬあまをいふもてぞぞ。  
 釣船之得乎良布見者。海界乎。過而榜行雨。  
 つりぶねのをとらふみれを。うまさいのを。たぎてこぎゆくよ。  
 古之事曾所念。海若神之女雨。  
 いふいふのこぞおもしろ。わづみのかみのをとめよ。  
 水江之浦島児之。遯雨。伊許藝。越。  
 みづのえのうらたきのこぞ。たまさきのふいこきむのひて。



父母兩事之告良比  
 うばくみことまのらひ  
 如明日吾者来南登  
 のまのじとれはきん  
 言家禮婆妹之答久  
 つひなればいものく  
 常世邊雨復變来而  
 とつよぶふまうかへりき  
 如今將相跡奈良婆  
 いまのじとあそむなふ

此筵関勿勒常  
 このくげひらくまの  
 曾已良久雨堅目師事子  
 とくうふかめ  
 墨吉雨還来而  
 まみのそよかへりきたりて  
 家見跡宅毛見金手  
 いへみれといへもみのねて  
 里見跡里毛見金手  
 さとみれいさともみのねて

恆常所許爾念久。  
 あやうとそふおとそく  
 從家出而三歲之間雨。  
 いへゆづみせのほろよ  
 墻毛無家滅目八跡。  
 かきもまぐいへうせめやと  
 此筭乎開而見手齒。  
 このはいとひらきそみくば  
 如本來家者將有登。  
 めろのていへあんと

玉篋小披雨。  
 たまぐしげそくそく  
 白雲之自箱出而。  
 あくくものそくそく  
 常世邊棚引去者。  
 どこよぶよたまびきぬれ  
 立走叫袖振。  
 たちそりまきけびそぐり  
 反側足受利四管。  
 こいまろびあうそく



おろやのきみ。

## III.

## VERSION IN ROMAN LETTERS.

## THE LEGEND OF URASHIMA.

*Haru no hi no | kasumeru toki ni*  
*Suminohe no | kishi ni ide-ite*  
*Tsuri-bune no | tayutafu<sup>1</sup> mireba*  
*Inishihe no | koto zo omohoyuru.*  
*Midzunoe no | Urashima no ko ga*  
*Katsuwo<sup>2</sup> tsuri | tai<sup>3</sup> tsuri-hokori*  
*Nanuka made | ihe ni mo kozute*  
*Unasaka<sup>4</sup> wo | sugite kogi-yuku ni<sup>5</sup>*  
*Watadzumi<sup>6</sup> no | kami no wotome ni*  
*Tamasaka ni | i-kogi-mukahite*  
*Ahi-kagarahe | koto narishikaba*  
*Kaki-musubi | toko-yo ni itari*  
*Watadzumi no | kami no miya no*  
*Uchi no he no | tahe naru tono ni*  
*Tadzusahari | futari iri-ite*  
*Oi mo sezu | shini mo sezu shite*  
*Tokoshihe ni | arikeru mono wo*  
*Yo no naka no | shiretaru hito no*  
*Wag'imoko ni | norite kataraku—*  
*“Shimaraku<sup>7</sup> ha | ihe ni kaherite*  
*Chichi haha ni | koto<sup>8</sup> wo mo norahi<sup>9</sup>*  
*Asu no goto | ware ha kinan” to*  
*Ihi-kereba | imo ga iheraku—*  
*“Tokoyobe ni | mata kaheri-kite*  
*Ima no goto | ahan to naraba*  
*Kono kushige | hirakuna yume”<sup>10</sup> to*  
*Sokoraku ni | katameshi koto wo*  
*Suminohe ni | kaheri-kitarite*  
*Ihe miredo | ihe mo mi-kanete*  
*Sato miredo | sato mo mi-kanete*



*Ayashi to | soko ni omohaku*  
*Ihe yu'<sup>11</sup> dete<sup>12</sup> | mitose no hodo ni*  
*Kaki mo naku | ihe useme<sup>13</sup> ya to*  
*Kono hako wo | hirakite miteba*  
*Moto no goto<sup>14</sup> | ihe ha aran to*  
*Tama-kushige | sukoshi hiraku ni*  
*Shira-kumo no<sup>15</sup> | hako yori idete*  
*Tokoyobe ni | tanabikinureba*  
*Tachi-hashiri, | sakebi, sode furi,*  
*Kohi-marobi, | ashi-zuri shi-tsutsu*  
*Tachi-machi ni | kokoro-ke usenu*  
*Wakak' arishi | hada mo shiwwaminu,*  
*Kurok' arishi | kami mo shirakenu*  
*Yuna-yuna<sup>16</sup> ha | iki sahe<sup>17</sup> taete*  
*Nochi tsuhi ni | inochi shinikeru*  
*Midzunohe no | Urashima no ko ga*  
*Ihedokoro<sup>18</sup> miyu.*

## HANKA.

*Tokoyobe ni*  
*Sumubeki mono wo*  
*Tsurugidachi<sup>19</sup>*  
*Shiga kokoro kara*  
*Osoya !<sup>20</sup> kono kimi.*

## TRANSLATION.

When the days of spring were hazy,  
 I went forth upon the beach of Suminoe,  
 And, as I watched the fishing-boats rock to and fro,  
 I bethought me of the tale of old :  
 (How) Urashima of Midzunoë,  
 Proud of his skill in catching the katsuwo and tai,  
 For seven days not even coming home,  
 Rowed on beyond the bounds of the ocean,

Where with a daughter of the god of the sea  
He chanced to meet as he rowed onwards.  
When with mutual endearments their love had been crowned,  
They plighted their troths, and went to the immortal land,  
Where hand-in-hand both entered  
Into a stately mansion within the precinct  
Of the palace of the god of the sea,  
There to remain for everlasting,  
Never growing old, nor ever dying.  
But this was the speech which was addressed to his spouse,  
By the foolish man of this world—  
“For a little while I would return home,  
And speak to my father and my mother :  
To-morrow I will come back.”  
When he had said so, this was the speech of his spouse—  
“If thou art to return again to the immortal land  
And live with me as now,  
Open not this casket at all.”  
Much did she impress this on him,  
But he, having returned to Suminoe,  
Though he looked for his house,  
No house could he see :  
Though he looked for his native village,  
No village could he see.  
“This is strange,” said he ; thereupon this was his thought—  
“In the space of three years since I came forth from my  
home,  
Can the house have vanished, without even the fence (being  
left) ?  
If I opened this casket, and saw (the result)  
Should my house exist as before ?”  
Opening a little the jewel-casket,  
A white cloud came forth from it  
And spread away towards the immortal land.

He ran, he shouted, he waved his sleeves,  
 He rolled upon the earth, and ground his feet together.  
 Meanwhile, of a sudden, his vigour decayed and departed :  
 His body that had been young grew wrinkled ;  
 His hair, too, that had been black grew white ;  
 Also his breath became feebler by and by.  
 Afterwards, at last his life departed,  
 And of Urashima of Midzunoe,  
 The dwelling-place I can see.

## HANKA.

In the immortal land  
 He might have continued to dwell,  
 • But of his own natural disposition,  
 How foolish was he, this wight !

## NOTES.

The *Manyôshû*, as may be seen from this specimen, is written in *mana*, with *kana* intermixed. The *kana* are however, much more numerous than in the *Kojiki*, and there is the additional guide of the metre, so that there is here some certainty that we have before us the genuine Japanese language of the period. In fact, it is by means of the knowledge of the old language acquired from the *Manyôshû* that Moto-wori has endeavoured to restore the Japanese version of the *Kojiki*.

Metre.—For the metre of this poem see under *Naga-uta*, p. 186.

<sup>1</sup> *Tayutafu*. Another reading is *toworafu*, a lengthened form of *toworu*, “to pass.”—<sup>2</sup> *Katsuwo*. The bonito.—<sup>3</sup> *Tai*, the *serranus marginalis*, a fish greatly prized in Japan as a delicacy.—<sup>4</sup> *Unasaka*, the same as *umi-saka*, “the bounds of ocean,” “the horizon.”—<sup>5</sup> *Sugite kogi-yuku ni*. This line has a syllable too many.—<sup>6</sup> *Wataadzumi*, for *wata-tsu-umi*, *wata* being an old word for “sea,” and *tsu* the genitive particle.—<sup>7</sup> *Shimaraku*, old form for “*shibaraku*.”—<sup>8</sup> *Koto* nearly always means something said in the old language.—<sup>9</sup> *Norahi*, a lengthened form instead of *nori*.—<sup>10</sup> *Yume*, “a dream.” *Hirakuna yume*, “open not even a dream,” i.e. not at all. *Tsuyu*, “dew,” is used in the same way.—<sup>11</sup> *Ihe yu*. *Yu* is old Japanese for *yorî*.—<sup>12</sup> *Dete*. The initial *i* is removed by elision for the sake of the metre.—<sup>13</sup> *Useme*. *Me* is the perfect form of the future suffix *mu*. It is not unfrequently found before *ya*.—<sup>14</sup> *Moto no goto*. Later

Japanese would have *gotoku*.—<sup>15</sup> *Shirakumo no*. The complement to *no* is to be supplied from *tanabikinureba*, “as there was an extending away of a white cloud,” &c.—<sup>16</sup> *Yuna-yuna*, an adverb, “nightly,” connected with *yo* or *yoru*, “night.”—<sup>17</sup> *Sahe*, “too.” This is the original meaning of *sahe*.—<sup>18</sup> *Ihe-dokoro* is interpreted by Motowori to mean the ruins of the house. It may perhaps mean his tomb, by a figure not uncommon in Japanese poetry.—<sup>19</sup> *Tsurugi-dachi* is a *makura-kotoba* consisting of two words meaning “sword.” I have not been able to find any satisfactory explanation of its being prefixed to *shi*, the reflexive pronoun.—<sup>20</sup> *Oso ya*. *Oso* is the root of *osoki*, “slow,” “dull,” “foolish.”

おられぬ子より振舞うるあやういふは  
ゆひぐんあゆみくさばりくをめでたお  
よもやなりゆきくさしてのさぬりて

おととれ二月の十日より難波よりあ  
にのりて海中はおてむらんゆもさ  
そととととととととととととととと  
何うせんと思ひくさんだむの  
風はあやうくあやうく命をうらむ

んまゝあゝん限かくありきとやうに  
 くらんはあやと海にあれきき  
 あゝまて我國の肉とまゝきくあゝま  
 ーはあゝあゝあゝあゝあゝあゝあゝ  
 入めくあゝあゝあゝあゝあゝあゝあゝ  
 あゝあゝあゝあゝあゝあゝあゝあゝ  
 さんーまゝあゝあゝあゝあゝあゝあゝ  
 ーまゝあゝあゝあゝあゝあゝあゝあゝ

とまはれ福とくひのこゝろを祈らうんか  
れくひにけきあるものなしてひかく  
らんときある所らうんかうんとあて命を  
つゝ張のそくにひきかゝる人々ある  
あゝ多々の病をうけてもあてもなく  
おひよまうせてうゑはなほひてあはれ  
うゑのこゝろはなほうゑのこゝろ



山はあまのつとめとてせめてもあつたなり  
 人よあまのつとめとてあつたなり  
 ちのつとめとてあつたなり  
 ひのつとめとてあつたなり  
 うのつとめとてあつたなり  
 ニ三日計りあつたなり  
 山女の中よりあつたなり

と持てあそびあつて是を以て舟より  
あつてこの舟を以て舟とて舟を  
人々を以て舟とて舟を以て舟と  
是を以て舟とて舟を以て舟と  
舟を以て舟とて舟を以て舟と  
舟を以て舟とて舟を以て舟と

## IV.

## VERSION IN ROMAN LETTERS.

Okina miko<sup>1</sup> ni<sup>2</sup> mafusu<sup>3</sup> yô.<sup>4</sup> Ika naru<sup>5</sup> tokoro ni ka<sup>6</sup> kono<sup>7</sup> ki ha<sup>8</sup> safurahiken?<sup>9</sup> Ayashiku<sup>10</sup> uruhashiku medetaki<sup>11</sup> mono ni mo<sup>12</sup> to<sup>13</sup> mafusu.<sup>14</sup> Miko kotahete notamahaku.<sup>15</sup> "Saotodoshi<sup>16</sup> no kisaragi<sup>17</sup> no tozoka goro ni, Naniha yori fune ni norite, umi-naka ni idete<sup>18</sup> yukan<sup>19</sup> kata mo shirazu<sup>20</sup> oboheshikado,<sup>21</sup> omofu koto narade,<sup>22</sup> yo no naka ni iki<sup>23</sup> nanika ha<sup>24</sup> sen<sup>25</sup> to omohishikaba,<sup>26</sup> tada munashiki kaze ni makasete ariku.<sup>27</sup> Inochi shinaba,<sup>28</sup> ikaga ha sen; ikite aran<sup>29</sup> kagiri,<sup>30</sup> kaku<sup>31</sup> arikite Hôrai to<sup>32</sup> ifuran<sup>33</sup> yama ni afu<sup>34</sup> ya to<sup>35</sup> umi ni kogi tadayohi-arikite, waga kuni<sup>36</sup> no uchi<sup>37</sup> wo hanarete arikinakari shi<sup>38</sup> ni, aru toki ha nami aretsutsu,<sup>39</sup> umi no soko ni mo irinubeku;<sup>40</sup> aru toki ni ha, kaze ni tsukete<sup>41</sup> shiranu<sup>42</sup> kuni ni fuki-yoserarete,<sup>43</sup> oni no yô naru<sup>44</sup> mono ide-kite<sup>45</sup> korosan<sup>46</sup> to shiki. Aru toki ni ha koshi-kata<sup>47</sup> yuku suhe mo shirade<sup>48</sup> umi ni magiren<sup>49</sup> to shi,<sup>50</sup> aru toki ni ha, kate tsukite, kusa no ne wo kuhi-mono to shi, aru toki ihan<sup>51</sup> kata naku mukutsuge naru mono no<sup>52</sup> kite kuhi-kakaran to shiki. Aru toki ha umi no kai wo torite inochi wo tsugu. Tabi no sora ni tasuke-tamafubeki hito mo naki tokoro ni iro-iro<sup>53</sup> no yamahi wo shite yuku kata sora mo obohesu, fune no yuku ni makasete<sup>54</sup> umi ni tadayohite ihoka<sup>55</sup> to ifu. Tatsu no koku bakari ni umi no naka ni wadzuka ni yama miyu.<sup>56</sup> Fune no uchi wo<sup>57</sup> nan semete miru. Umi no uhe ni tadayoheru<sup>58</sup> yama ito ohoki<sup>59</sup> nite ari. Sono yama no sama takaku<sup>60</sup> uruhashi. Kore ya waga motomuru<sup>61</sup> yama naramu to omohite sasuga ni osoroshiku obohete yama no meguri wo sashi-megurashite futsuka mika<sup>62</sup> bakari mi-ariku ni, ama-bito no yosohohi shitaru<sup>63</sup> womina yama no naka yori ide-kite shiro-gane no kana-maru wo mochite midzu wo kumi-ariku. Kore wo mite, fune yori orite, 'Kono yama no na wo nani to ka mafusu' to tofu. Womina kotahete ifu—'Kore ha Hôrai no yama nari' to kotafu. Kore wo kiku ni, ureshiki

*koto*<sup>64</sup> *kagiri nashi.* ' *Kono womina kaku notamafu*<sup>65</sup> *ha taso* ' to *tofu.* ' *Waga na ha Hôkanruri* ' to *ihi te, futo yama no naka ni irinu.*'<sup>66</sup>

## TRANSLATION.

Thus spoke the old man to the prince: "In what manner of place can this tree have been? What a marvellous, graceful, and lovely thing it is!" Thus he spoke, and the prince answered and said: "Three years ago, on the tenth day of the second month, we embarked from Naniwa (Ôsaka). When we put forth into the mid-ocean, we knew not even the direction in which to go, but as I felt that unless my heart's desire were fulfilled what should I do living in this world, we sailed on, merely trusting our course to the empty winds. If our lives perish, what help is there for it—so long as life remains, sailing on thus, we shall reach, it may be, this mountain called, if we are rightly informed, Hôrai. With such thoughts we rowed on over the ocean; and tossed about until we left the bounds of our own country far behind us. In the wanderings which we then made, we were at one time like to go down even to the bottom of the sea whilst the waves were raging; at another time, driven by the wind, we were borne to an unknown land, where creatures like devils came forth and endeavoured to slay us. At one time, knowing neither the way we had come nor the course we ought to follow, we were almost lost upon the sea; at another time our provisions became spent and we used the roots of herbs for food. Once, beings hideous beyond expression came and attempted to devour us, and once we sustained life by gathering the shells of the sea. Under a strange sky where there was none to render us aid, we tossed about over the sea a prey to diseases of all kinds, and leaving the ship to her own spontaneous motion, for we knew not at all what course we should follow. At last when five hundred days had passed, about the hour of the dragon (8 A.M.) a mountain became

faintly visible in the midst of the sea. All in the ship looked steadily at it and saw that it was a very great mountain which floated about on the surface of the sea. The appearance of this mountain was lofty and picturesque. Thinking that this was doubtless the mountain of our search, no wonder we were filled with awe. After we had sailed round it for two or three days there came forth from amongst the hills a woman clothed like an inhabitant of heaven, and drew water in a silver vessel. Upon seeing her we landed from the ship, and asked what might be the name of this mountain. The woman replied and said: 'This is the mountain Hôrai.' Our joy at hearing this was unbounded. We inquired 'Who is the woman who tells us so?' 'My name is Hôkanruri,' she said, and of a sudden went away in amongst the hills."

## NOTES.

This passage is taken from the *Taketori Monogatari*, a work of the classical age of Japanese literature.

<sup>1</sup> *Miko*, "a prince," is compounded of the honorific prefix *mi* and *ko*, "a child."—<sup>2</sup> *Ni* is the dative suffix.—<sup>3</sup> *Mafusu* is the attributive or adjectival form of the verb *mafusu* (pron. *môsu*), "to speak."—<sup>4</sup> *Yô*, "manner," is a noun in the nominative case, placed absolutely. It is, however, possible to supply some such words as *kore nari* after *yô*. This will be literally "The manner of speech of the old man to the prince was this." *Miko ni mafusu* is in this sentence an attributive clause qualifying *yô*. The Japanese language employs attributive clauses exclusively where a European language often prefers a construction involving the use of a relative pronoun. Thus *miko ni mafusu yô* might be rendered in English "The manner *in which* he addressed the prince."—<sup>5</sup> *Naru*, "to be," is here in the attributive form because it qualifies the noun *tokoro*. *Ika naru tokoro ni* is literally "in a how being place."—<sup>6</sup> *Ka* is the interrogative particle. It is in this sentence redundant, a question being already implied by the use of the word *ika*.—<sup>7</sup> *Kono* is the adjectival form of *kore*, "this."—<sup>8</sup> *Ha* is the distinctive or separative particle. It has here the force of concentrating the attention on the word *ki*.—<sup>9</sup> *Safurahi-ke-n*. *Safurahi* is the adverbial form of the verb *safurafu*, "to be." [See p. 163.] The adverbial form is required before the particle *ke*. *Kē* is the negative base of the past suffix *shi*. The negative base is required



before *n*, which is the conclusive form of the future suffix *n* or *mu*. *Safurahi-ke-n* is literally "will have been."—<sup>10</sup> *Ayashiku uruhashiku medetaki mono*. Note that of the three adjectives qualifying *mono*, the last only is put in the attributive form, the two which precede being placed in the adverbial form.—<sup>11</sup> *Medetaki* is derived from *medzuru*, 'to love.' The letter *ㄥ* (*te*) is here read *de*, although there is no mark to show that this is the case. The *nigori* is omitted all through this passage, which is a facsimile of the Japanese printed edition.—<sup>12</sup> *Mo* has here scarcely any meaning. After *mo* must be understood *ari*, which with the preceding *ni* make up *nari*, the conclusive form of *naru*, "to be."—<sup>13</sup> *To* is a conjunction which may often be translated "that," but which cannot be conveniently rendered in this passage by any English word. It may be considered to be represented by the marks of quotation ' '.—<sup>14</sup> *Mafusu*, "he said," is redundant, as the same idea has been already expressed in the words *mafusu yô* above.—<sup>15</sup> *Notamahaku* is a poetical substitute for *notamafu*, a honorific word for *mafusu*. It is here a noun in the nominative case, placed absolutely.—<sup>16</sup> *Sa-oto-doshi*. *Oto-doshi* means "the year before last." The addition of *sa* (for *saki*, "before") makes it mean another year further back.—<sup>17</sup> *Kisaragi*, "the second month." The modern language always uses *nigwatsu*, a word of Chinese origin. Note in this sentence an example of the rule that clauses indicative of time precede clauses indicative of place.—<sup>18</sup> *Ide-te*. *Ide* is the adverbial form of *idzuru*, "to go out."—<sup>19</sup> *Yuka-n* is *yuka*, the negative base of *yuku*, "to go," with the attributive form of the future suffix *n* or *mu*.—<sup>20</sup> *Shirazu* is *shira*, the negative base of *shiru*, "to know," with *zu*, the adverbial form of the negative suffix *nu*. *Shirazu* is here an adverb qualifying the verb *obohe* which follows.—<sup>21</sup> *Obohe-shika-do* is *obohe*, adverbial form of the verb *oboyuru*, "to think," "to feel;" *shika* is the perfect of the past suffix *shi*; and *do* is the concessive particle meaning "although." *Shirazu obohe-shikado* is "although we felt ignorant." Note how each particle governs the form which precedes, *shika* requiring an adverbial form before it, *do* a perfect, and *zu* a negative base.—<sup>22</sup> *Narade* is *nara*, negative base of *naru*, "to be," with the indeclinable negative suffix *de*.—<sup>23</sup> *Iki* is the adverbial form of *ikiru*, "to live."—<sup>24</sup> *Nanika ha*. *Ha* after the interrogative suggests a negative answer.—<sup>25</sup> *Se-n* is *se*, the negative base of the irregular verb *suru*, "to do," with the conclusive form of the future particle *n*.—<sup>26</sup> *Omohi-shika-ba* is *omohi*, adverbial form of the verb *omofu* "to think;" *shika*, perfect of *shi*, the past suffix, and *ba*, a suffix which after perfect forms means "as," "since," or "because."—<sup>27</sup> *Ariku* is the conclusive form of the verb *ariku* or *aruku*, "to walk," "to go."

<sup>28</sup> *Shina-ba* is *shina*, negative base of the irregular verb *shinuru*, "to die" with *ba*, a suffix which with this base means "if."—<sup>29</sup> *Ara-n* is *ara*, negative base of *aru*, "to be," with the attributive form of the future particle *n*.—<sup>30</sup> *Kagiri*, "limit," is the root of the verb *kagiru*, "to come to an end." It is here a noun. *Iki-te ara-n kagiri*. Lit. "the limit of our being alive, i.e. "so long as we remain alive."—<sup>31</sup> *Kaku*, vulg. *kô*, "thus."—<sup>32</sup> *Hôrai to ifu*, called "*Hôrai*." *To* has the force of the inverted commas before and after "*Hôrai*."—<sup>33</sup> *Ifu-ra-n*. *Ifu* is the verb "to say," "to call;" *ra* is for *ara*, negative base of *aru*, "to be," and *n* is the future particle which has here a force which is attempted to be rendered in the translation "if we are rightly informed."—<sup>34</sup> *Afu ya*. *Afu* is the conclusive form. *Ya* is an interrogative particle, but the question which it puts is addressed to the speaker himself, not to another. See the translation.—<sup>35</sup> *To*. After *to* must be understood *omohi-te*.—<sup>36</sup> *Wa-ga kuni*, i.e. Japan.—<sup>37</sup> *Uchi* is literally "the inside."—<sup>38</sup> *Makari* is probably an error of the text. The true reading is no doubt *mawari*, "to go about," "to wander." *Shi* is the attributive form of the past suffix. It is here a noun, as is seen by its having the particle *ni* suffixed. *Ariki-mawarishi ni* is "in the wanderings we then made."—<sup>39</sup> *Tsutsu*. The particle *tsutsu* shows that the actions signified by the verbs *are* and *irinubeku* are regarded as simultaneous.—<sup>40</sup> *Iri-nu-beku* is *iri*, adverbial form of *iru*, "to enter"; *nu*, conclusive form of the suffix *nuru*, and *beku*, adverbial form of the suffix *beki*. *Nu* is equal to *te shimai* of the spoken language, *beku* has the meaning "probable," and the *ki* at the end of the sentence must be taken with *iri-nu-beku* as well as with *shi*, so that the full translation will be "Were (*ki*) like to (*beku*) enter (*iri*) utterly (*nu*)."—<sup>41</sup> *Tsukete*. *Tsuki-te* (or *tsuite*) is the modern form.—<sup>42</sup> *Shira-nu* is *shira*, negative base of *shiru*, "to know," followed by the attributive form of the negative particle *nu*.—<sup>43</sup> *Fuki-yoserarete*. *Fuki*, adverbial form of *fuku*, "to blow," is an adverb qualifying *yoserare*. *Yoserare* is the adverbial form of the passive of the transitive of the verb *yoru*, "to approach."—<sup>44</sup> *Yô naru* is the colloquial *yôna*.—<sup>45</sup> *Ide-ki-te*, is *ide* adverbial form of *idzuru*, "to come out"; *ki*, adverbial form of *kuru*, "to come," and *te*, adverbial form of the suffix *tsuru*.—<sup>46</sup> *Korosa-n to shi-ki* is literally "they made that they would kill us."—<sup>47</sup> *Koshi-kata*. One of the irregularities of *kuru*, "to come," is that it attaches, as here, the past suffix *shi* to the negative base *kô* instead of to the adverbial form *ki*.—<sup>48</sup> *Shira-de* is *shira*, negative base of *shiru*, "to know," with the negative suffix *de*.—<sup>49</sup> *Magire-n* is *magire*, negative base of the verb of the second conjugation *magiruru*, "to mingle," "to become indistinct," with *n* the future suffix in the conclusive form.—<sup>50</sup> *Shi* is the adverbial form of



*suru*, "to do," "to make." The past suffix *ki* at the end of the sentence must be taken with this *shi* as well as with the word along with which it is found.—<sup>51</sup> *Iha-n*. *Iha* is the negative base of *ifu*, "to say." *Iha-n kata naku*, "unspeakably."—<sup>52</sup> *Mono no*. See p. 107.—<sup>53</sup> *Iro-iro*. *Iro* means "colour," *iro-iro*, "every colour," hence "all kinds of."—<sup>54</sup> *Yuku ni makasete*. *Yuku*, "to go," is here treated as a noun in the sense of "movement."—<sup>55</sup> *I-ho-ka*, "five hundred days," is derived from *i*, root of *itsutsu*, "five," *ho*, an old word meaning "hundred," and *ka*, the termination of the numerals for days.—<sup>56</sup> *Miyu* is the conclusive form of *miyuru*, "to appear," "to be visible," the intransitive verb corresponding to the transitive *miru*, "to see."—<sup>57</sup> *Fune no uchi wo*. There is probably something wrong in the text here; *wo* can hardly be right, but the meaning is no doubt that given in the translation.—<sup>58</sup> *Tadayoheru* is the attributive form of the perfect of *tadayofu*, "to toss about."—<sup>59</sup> *Ohoki* is the predicate, the construction being *yama ohoki nari* (*ni + ari*), "the mountain is a great one."—<sup>60</sup> *Takaku* is the adverbial form, while *uruhashi* (second conjugation of adjectives) which follows is put in the conclusive form. The meaning is the same as if both were in the conclusive form, viz., "was lofty and picturesque."—<sup>61</sup> *Waga motomuru yama*. Note the force of the attributive form *motomuru* as equal to the relative clause "which (we) are in search of."—<sup>62</sup> *Mika*. In the modern language *mitsuka*, pronounced *mikka*.—<sup>63</sup> *Shitaru*. Note the force of the termination *taru*, indicating a continuous state.—<sup>64</sup> *Ureshiki koto* is put, by an idiom very common in the spoken language, for the abstract noun *ureshisa*.—<sup>65</sup> *Kono womina* and *kaku notamafu* are both nouns in the nominative case, placed in apposition. A more regular construction would have been *kaku notamafu womina*.—<sup>66</sup> *Iri-nu*. The *nu* is represented by the word "away" in the translation.



## V.

## VERSION IN ROMAN LETTERS.

*Kaha wo kosu.*

*Yama ha<sup>1</sup> koyu to<sup>2</sup> ihi, kaha ha wataru to ifu<sup>3</sup> zo sadamari-naru.<sup>4</sup> Shikaru wo<sup>5</sup> ima no hito tabi-ji no nikki nado ni "nani-gaha wo koshite" nado kaku<sup>6</sup> ha imishiki<sup>7</sup> higakoto nari. Ima no hito ha kachi-watari naradeha<sup>8</sup> "wataru" to ha ihanedo,<sup>9</sup> mukashi ha<sup>10</sup> umi kaha ha, hashi ni mare,<sup>11</sup> fune ni mare, nani ni mare, subete<sup>12</sup> "wataru" to koso ihi-tsure.<sup>13</sup> Mata yama ha "koyu" to ihedomo,<sup>14</sup> sore mo "kosu" to ha ihazu.<sup>15</sup> "Koyu" to<sup>16</sup> "kosu" to ha jita<sup>17</sup> no kejime ari. Mashite<sup>18</sup> kaha ni "kosu" to ifu koto arame ya<sup>19</sup> ha<sup>20</sup>?*

## TRANSLATION.

*Kaha wo kosu (to cross a river).*

In the case of a mountain, it is the rule to say "*koyu*" (to cross); in the case of a river, to say "*wataru*" (to cross). The use which, notwithstanding this rule, is made by men of the present day in their journals of travel, &c., of such expressions as "*nani-gaha wo koshite*" (having crossed such and such a river) and the like, is a great error. Except in the case of crossing by fording, writers of the present day do not say "*wataru*," whereas in ancient times the word "*wataru*," and no other, was used generally for crossing the sea or river, whether on a bridge or in a boat, or in any manner whatsoever. Again, although in the case of a mountain "*koyu*" was said, yet even in this case no one said "*kosu*." Between "*koyu*" and "*kosu*" there is the distinction of intransitive and transitive. Still more is it unlikely that there should be such an expression as "*kosu*" in speaking of rivers.

## NOTES.

This extract is from the *Tama no Arare*, a work of the well-known grammarian Motowori Norinaga.

<sup>1</sup>*Ha* (pron. *wa*). It is *ha* which is translated "in the case of."—<sup>2</sup>*To* is equivalent to the marks of quotation " ."—<sup>3</sup>*Ifu* is a noun, nominative to *naru*.—<sup>4</sup>*Naru*. The attributive instead of the conclusive form, because *zo* occurs previously in the sentence. [See p. 167.]—<sup>5</sup>*Wo* "notwithstanding." [See p. 115]—<sup>6</sup>*Kaku*, a noun, nominative to *nari*.—<sup>7</sup>*Imishiki*, an adjective of the second conjugation in the attributive form, qualifying *higakoto*.—<sup>8</sup>*Naradeha*, lit. "if it be not," is *nara*, neg. base of *naru*, "to be," *de*, the indeclinable negative particle, and *ha*, the distinctive or separative particle.—<sup>9</sup>*Iha-ne-do* is *iha*, negative base of *ifu*, "to say"; *ne*, perfect of the negative particle *nu*, and *do*, the concessive particle.—<sup>10</sup>*Ha*. Note the force of *ha* in marking the opposition between *ima no hito* and *mukashi*.—<sup>11</sup>*Mare* is for *mo are*, *are* being the imperative mood of *aru*, "to be."—<sup>12</sup>*Sube-te* may be translated "generally." It is the adverbial form of the verb *suberu*, "to include," with *te*, the adverbial form of the particle *tsuru*.—<sup>13</sup>*Ihi-tsure*. The perfect is used instead of the conclusive form, because *koso* occurs previously in the sentence. [See p. 170.]—<sup>14</sup>*Ihe-do-mo* is literally "though one has said," but means here nothing more than "although." *Ihe* is the perfect form (before *do*) of the verb *ifu* "to say."—<sup>15</sup>*Iha-zu*. *Zu* is the conclusive form of the negative particle *nu*.—<sup>16</sup>*To* repeated after *koyu* and *kosu* means simply "and."—<sup>17</sup>*Ji-ta*. *Ji* means "oneself," *ta*, "another"; *ji-ta* means here "intransitive and transitive."—<sup>18</sup>*Mashi* is the adverbial form of *masu*, "to increase"; with *te* it has an adverbial force, viz., "increasingly," "much more."—<sup>19</sup>*Ara-me* is put here for the perfect future *ara-me-ri*, [See p. 153.]—<sup>20</sup>*Ha* after an interrogative clause shows that a negative answer is expected. [See p. 122.]

い ぐん いしふち まふさんちん いひつり ち こがれつれと とも とが ぶん  
あの日も暮るく素藤の先近習們の吩咐で奥より小室と搔帚戸帳を垂て  
燭臺机案香爐などの準備をも整ひければ百比丘尼と喚覺して夕饌と羞め  
をて。阿娘們を遣やした件せんの比丘尼へ熟睡して叫ぶも叫ぶも覺さめといふ左右の程ほども  
更さら闌らんてゑ子の半はんおきく素藤焦燥且疑ひみづく其首くしお赴きにて喚覺よひえと  
せ程ほどお妙椿みよつげんも早く睡ねひ覺さめて水みづをいひ嗽すすび引ひれて出て来きおければ素藤しよふちヤヤと喚よひ近  
づけ。おきくといふ  
着て女菩薩にょぼさつ既すでに那明なめいおあぬ。

## VI.

## VERSION IN ROMAN LETTERS.

*Kono hi mo kureshikaba,<sup>1</sup> Motofuji ha madzu kinjiu ra ni ihitsukete, okumaritaru<sup>2</sup> kozashiki wo kaki-harashashi,<sup>3</sup> tobari wo tarete, shokudai tsukue kôro nando<sup>4</sup> no yôï hayaku mo totonohikereba, "Happiaku bikuni wo yobisamashite, yufu-zen wo susumeyo" to te,<sup>5</sup> koshimoto ra tsukahaseshi<sup>6</sup> ni, "kudan no bikuni ha umahi shite, yobedomo yobedomo, samezu" to ifu. Tokaku suru hodo ni kô takete, haya ne no nakaba ni narishikaba, Motofuji iradachi katsu utagahite, midzukara soko ni omomukite, yobi-samasan to seshi<sup>7</sup> hodo ni, Miyôchin yô-yaku nemuri samete, midzu wo koki, kuchi sosogite, hikarete idete kinikereba, Motofuji ya! ya!<sup>8</sup> to yobi-chikadzukete, "Niobosatsu, sudeni kano go ni narinu."*

## TRANSLATION.

When this sun too had set, Motofuji, in the first place giving orders to the attendants, caused to be swept out a small reception room at the rear of the house, and hung a curtain before the door; and as the preparation of candlesticks, table and censer, &c., was already complete, sent the maid-servants, saying, "Awake the nun Happiaku, and offer her supper." But they said that the nun was in a deep sleep, and that however much they called her, she did not awake. Whilst doing this and that it grew late, and it had become already the middle of the hour of the *rat* (midnight), so that Motofuji, partly enraged, and partly suspicious, went there in person and attempted to awake her. When he did so, Miyôchin awoke from sleep with difficulty. She asked for water, and having rinsed her mouth came forth led by the hand. Motofuji called her to him, exclaiming, "Come, come, your Holiness! the hour appointed has already arrived."



## NOTES.

This passage is taken from the *Hakkenden*, a romance by the popular writer Bakin, published in 1834.

<sup>1</sup>*Kureshikaba*. *Kure* is the adverbial form of *kururu* "to set," *shika*, perfect form of past particle *shi*, and *ba*, a particle having here the force of "when," "as."—<sup>2</sup>*Okumaru* is a hybrid word, the root *oku* being Chinese, and the termination Japanese.—<sup>3</sup>*Harakasu* (pron. *harawasu*) is not the causative proper of *harafu* which would be *harahasuru* or *harahisasuru*. *Harahasu* means "to make swept out," *harahisasuru* "to cause some one to sweep out."—<sup>4</sup>*Nando*. The *n* being written in *katakana* shows that the writer looks upon it as properly not belonging to this word, which is usually written *nado*. It is possible that *nani to* from which *nando* is derived may have first been contracted into *nado* and the *n* inserted afterwards for euphony, but it seems more likely that *nando* is really a transition form between *nani to* and *nado*.—<sup>5</sup>*To te* is for *to ihite*.—<sup>6</sup>*Tsukahaseshi*. The verb is *tsukahasu*, and *shi*, the past participle, is added to the adverbial form. We ought therefore to have had *tsukahashishi*, but the modern popular language prefers the form ending in *seshi*. <sup>7</sup>*Seshi*. It is one of the irregularities of *suru* that it always adds *shi* and *shika* to the negative base instead of to the adverbial form.—<sup>8</sup>*Ya! ya!* is an interjection. Interjections are usually printed in *katakana* as here.



## 建言

某等別紙奉建言候次第平生ノ持論ニノ某等在官中屢及建言候者モ有之候處歐米同盟各國へ大使御派出之上實地ノ景況ヲモ御目撃ニ相成リ其上事宜斟酌施設可相成トノ御評議モ有之然ルニ最早ヤ大使御歸朝以來既ニ數月ヲ閱シ候得共何等ノ御施設モ無承不仕昨今民心洶々上下相疑ヒ動モスレハ土崩瓦解之兆無之トモ難申勢ニ立至リ候義畢竟天下輿論公議ノ壅塞スル故ト實以殘念ノ至ニ奉存候此段宜敷御評議ヲ可被遂候也

明治七年第一月十七日

高知縣貫屬士族 古澤 迂郎

同 岡本 健三郎

名東縣貫屬士族 小室 信夫

敦賀縣貫屬士族 由利 公正

左院御中

佐賀縣貫屬士族 江藤新平  
高知縣貫屬士族 板垣退助  
東京府貫屬士族 後藤象次郎  
佐賀縣貫屬士族 副島種臣

臣等伏ノ方今政權ノ歸スル所ヲ察スルニ上帝室ニ在ラス下人民ニ在ラス而獨有司ニ  
皈ス夫有司上帝室ヲ尊フト曰ハザルニハ非ス而帝室漸ク其尊榮ヲ失フ下人民ヲ保ツ  
ト云ハサルニハ非ス而政令百端朝出暮改政情實ニ成リ賞罰愛憎ニ出ツ言路壅蔽困苦  
告ルナシ夫如是ニノ天下ノ治安ナラン事ヲ欲ス三尺ノ童子モ猶其不可ナルヲ知ル因  
仍改メス恐クハ國家土崩ノ勢ヲ致サン臣等愛國ノ情自己ム能ハス乃チ之ヲ振救スル  
ノ道ヲ講求スルニ唯天下ノ公議ヲ張ルニ在ル而已天下之公議ヲ張ルハ民撰議院ノ立  
ルニ在ル而已則有司ノ權限ル所アツテ而ノ上下其安全幸福ヲ受ル者アラン請途ニ之ヲ

陳セン夫人民政府ニ對メ租稅ヲ拂フノ義務アル者ハ乃其政府ノ事ヲ與知可否スルノ權理ヲ有ス是天下ノ通論ニシテ復喋々臣等ノ之ヲ贅言スルヲ待サル者ナリ故ニ臣等竊ニ願フ有司亦是大理ニ抗抵セサラン事ヲ今民撰議院ヲ立ルノ議ヲ拒ム者曰我民不學無智未タ開明ノ域ニ進マス故ニ今日民撰議院ヲ立ル尚應サニ早カル可シト臣等以爲ラク結果ノ眞ニ其謂フ所ノ如キ乎則之ヲメ學且智而メ急ニ開明ノ域ニ進マシムルノ道卽民撰議院ヲ立ルニ在リ何トナレハ則今日我人民ヲメ學且智ニ開明ノ域ニ進マシメントメ先其通義權理ヲ保護セシメ之ヲメ自尊自重天下ト憂樂ヲ共ニスルノ氣象ヲ起サシメントスルハ之ヲメ天下ノ事ニ與ラシムルニ在リ如是シテ人民其固陋ニ安シ不學無智自ラ甘ニスル者未タ之有ラサルナリ而メ今其自ラ學且智ニシテ自其開明ノ域ニ入ルヲ待ツ是殆ント百年河清ヲ待ツノ類ナリ甚シキハ則今遽カニ議院ヲ立ルハ是レ天下ノ愚ヲ集ムルニ過サル耳ト謂ニ至ル噫何自傲ルノ太甚シク而メ其人民ヲ視ルノ蔑如タルヤ有司中智巧固リ人ニ過クル者アラシ然レ共安シソ學問有識ノ人世

復諸人ニ過クル者アラサルヲ知ランヤ蓋シ天下ノ人如是ク蔑視ス可ラサル也若シ將  
々蔑視ス可キ者トモハ有司亦其中ノ一人ナラスヤ然ラハ則均シク是不學無識ナリ僅  
々有司ノ專裁ト人民ノ輿論公議ヲ張ルト其賢愚不肖果シテ如何ソヤ臣等謂フ有司ノ  
智亦之ヲ維新以前ニ視ル必ス其進シ者ナラン何トナレハ則人間ニ智識ナル者ハ必ス  
其之ヲ用ルニ從テ進ム者ナレハナリ故ニ曰民撰議院ヲ立ツ是卽人民ヲシテ學且智ニ  
而ノ急ニ開明ノ域ニ進マシムルノ道ナリト且夫政府ノ職其宜シク奉シテ以テ目的ト  
ナス可キ者人民ヲノ進歩スルヲ得セシムルニ在リ故ニ草昧ノ世野蠻ノ俗其民勇猛暴  
悍而ノ從フ所ヲ知ラス是時ニ方テ政府ノ職固リ之ヲノ從フ所ヲ知ラシムルニ在リ今  
我國既ニ草昧ニ非ス而ノ我人民ノ從馴ナル者既ニ過甚トス然ラハ則今日我政府ノ宜  
シク以テ其目的トナスヘキ者則民撰議院ヲ立テ我人民ヲノ其敢為ノ氣ヲ起シ天下ヲ  
分任スルノ義務ヲ辨知シ天下ノ事ニ參與シ得セシムルニ在リ則闔國ノ人皆同心也  
夫政府ノ強キ者何ヲ以テ之ヲ致スヤ天下人民皆同心ナレハナリ臣等必ス遠ク舊事ヲ

引テ之ヲ證セス且昨十月政府ノ變革ニ就テ之ヲ驗ス岌々乎其危哉我政府ノ孤立スルハ何ソヤ昨十月政府ノ變革天下人民ノ之ヲ爲メニ喜戚セシ者幾カアル當之ヲ爲メニ喜戚セサル而已ナラス天下人民ノ之ヲ知ラサル者十ニノ八九ニ居ル唯兵隊ノ解散ニ驚ク而已今民撰議院ヲ立ルハ則政府人民ノ間ニ情實融通而相共ニ合テ一体トナリ國始メテ以テ強カルヘシ政府始メテ以テ強カルヘキナリ

臣等既ニ天下ノ大理ニ就テ之ヲ究メ我國今日ノ勢ニ就テ之ヲ實ニシ政府ノ職ニ就テ之ヲ論シ及昨十月政府ノ變革ニ就テ之ヲ驗ス而臣等ノ自ラ臣等ノ説ヲ信スルヲ愈篤ク切ニ謂フ今日天下ヲ維持振起スルノ道唯民撰議院ヲ立而天下ノ公議ヲ張ルニ在ル而已ト其方法等ノ議ノ如キ臣等必ス之ヲ茲ニ言ハス蓋シ十數枚紙ノ能ク之ヲ尽ス者ニ非レハ也但臣等切カニ聞ク今日有司持重ノ説ニ藉リ事多ク因循ヲ務メ世ノ改革ヲ言フ者ヲ目シテ輕々進歩トシ而之ヲ拒ムニ尚早キノ二字ヲ以テスト臣等請又之ヲ辯  
セシ

夫輕々進歩ト云フ者固リ臣等ノ解セサル所若果シテ事倉卒ニ出ル者ヲ以テ輕々進歩トスル乎民撰議院ナル者ハ以テ事ヲ鄭重ニスル所ノ者ナリ各省不和而變更ハ際事本末緩急ノ序ヲ失シ彼此ノ施設相視サル者ヲ以テ輕々進歩トスル乎此國ニ定律ナク有司任意放行スレハナリ是二者アラハ則適サニ其民撰議院ノ立テスハアル可ラサルノ所以ヲ證スルヲ見ル耳夫進歩ナル者ハ天下ノ至美ナリ事々物々進歩セスハアルヘカラス然ラハ則有司必ス進歩ノ二字ヲ罪スル能ハス其罪スル所必ス輕々ノ二字ニ止ラン輕々ノ二字民撰議院ト曾テ相關涉セサルナリ

尚早キノ二字ノ民撰議院ヲ立ルニ於ル臣等帝ニ之ヲ解セサル而已ナラズ臣等ノ見正ニ之ト相反ス如何トナレハ今日民撰議院ヲ立ツルモ尚恐クハ歲月ノ久シキヲ待テ而後始メテ其十分完備ヲ期スルニ至ラン故ニ臣等一日モ唯其立ツノ晩カラントヲ恐ル故ニ曰臣等唯其反對ヲ見ルノミト

有司ノ説又謂フ歐米各國今日ノ議院ナル者ハ一朝一夕ニ設立セシノ議院ニ非ス其進



歩ノ漸ヲ以テ之ヲ致セシ者ノミ故ニ我今日俄ニ之ヲ摸スルヲ得スト夫進步ノ漸ヲ以テ之ヲ致セシ者豈獨リ議院ノミナランヤ凡ソ學問技術機械皆然ルナリ然ルニ彼數百年ノ久シキヲ積テ之ヲ致セシ者ハ蓋シ前ニ成規ナク皆自ラ之ヲ經驗發明セシナレハナリ今我其成規ヲ擇レテ之ヲ取ラハ何企テ及フ可ラサランヤ若我自ラ蒸氣ノ理ヲ發明スルヲ待テ然後我始メテ蒸氣機械ヲ用ルヲ得可ク電氣ノ理ヲ發明スルヲ待テ然後我始メテ電信ノ線ヲ架スルヲ得可キトスル乎政府ハ應ニ手ヲ下スノ事ナカル可シ臣等既ニ已ニ今日我國民撰議院ヲ立テスンハアルヘカラサル所以及ヒ今日我國人民進歩ノ度能ク斯議院ヲ立ルニ堪ルヲ辨論スル者ハ則有司ノ之ヲ拒ム者ヲノロニ籍スル所ナカラシメントニ非ス斯議院ヲ立ル天下ノ公論ヲ伸張シ人民ノ通義權理ヲ立テ天下ノ元氣ヲ鼓舞シ以テ上下親近シ君臣相愛シ我帝國ヲ維持振起シ幸福安全ヲ保護センヲ欲シテナリ請幸ヒニ之ヲ擇ヒ玉ンヲ



## VII.

## VERSION IN ROMAN LETTERS.

*Soregashi ra*<sup>1</sup> *besshi kengen tatematsuri*<sup>2</sup> *safurafu* (pronounced *sôrô*, *sôro*, or even *soro*) *shidai heizei no jiron ni shite, soregashi ra zaikwan-chiu shiba-shiba kengen ni*<sup>3</sup> *oyobi*<sup>4</sup> *safurafu mono mo kore ari safurafu tokoro,*<sup>5</sup> *Yôbei*<sup>6</sup> *dômei kakkoku he taishi on hashutsu no uhe, jitchi no keikiô wo mo*<sup>7</sup> *on moku-geki ni ahi-nari,*<sup>8</sup> *sono uhe jigi shinshaku shisetsu ahi-narubeku to no go hiôgi mo kore*<sup>9</sup> *ari. Shikaru*<sup>10</sup> *ni mohaya taishi go kichô irai sudeni sugetsu wo kemishi safurahedomo*<sup>11</sup> *nani ra no go shisetsu mo haishô tsukamatsurazu, sakkon minshin kiôkiô, shôka ahi-utagahi, yaya mo sureba, tohô gwakai no chô kore nashi to mo mafushi-gataki*<sup>12</sup> *ikihohi ni tachi-itari safurafu gi*<sup>13</sup> *hikkiô tenka yoron kôgi no yôsoku suru yuhe to jitsu mochite zannen no itari*<sup>14</sup> *ni zonji tatematsuri safurafu. Kono dan yoroshiku go hiôgi wo togerarubeku*<sup>15</sup> *safurafu nari.*

*Meiji shichi nen dai ichi gwatsu jiu-shichi nichi.*

*Kôchi ken kwanzoku shizoku Furusaha Urô.*<sup>16</sup>

" " " " *Okamoto Kenzaburô.*

*Miôdô* " " " *Komuro Nobuwo.*

*Tsuruga ken* " " " *Yuri Kinmasa.*

*Saga* *Sagæ* " " " *Etô Shimpei.*

*Kô-chi* " " " *Itagaki Taisuke.*

*Tôkiô Fu* " " " *Gotô Shôjirô.*

*Saga Ken* " " " *Sohejima Taneomi.*

*Sain*<sup>17</sup> *On Chiu*

*Shinra*<sup>18</sup> *fushite*<sup>19</sup> *hôkon seiken no kisuru tokoro wo sassuru ni, kami teishitsu ni arazu, shimo jimmin ni arazu, shikaushite hitori yûshi ni kisu. Sore*<sup>20</sup> *yûshi kami teishitsu wo tatsutobu to ihazaru ni ha arazu; shikaushite teishitsu yôyaku sono soni wo ushinafu: shimo jimmin wo tamotsu to ihazaru ni ha arazu; shikaushite seirei hiaku tan chôshutsu bokai matsu-rigoto jôjitsu ni nari, shôbatsu aizô ni idzu, genro yôhei konku*

*tsuguru nashi. Sore kakunogotoku ni shite, tenka no chian naran koto wo hossu? Sanseki no dôji mo naho sono fuka naru wo shiru. Injo aratamezu,<sup>21</sup> osoraku ha kokka tohō no ikihohi wo itasan. Shin ra aikoku no jō onodzukara yamu atahazu, sunahachi kore wo shinkiu suru no michi wo kōkiu suru ni tada tenka no kōgi wo haru ni aru nomi.<sup>22</sup> Tenka no kōgi wo haru<sup>23</sup> ha minsen giin wo tatsuru ni aru nomi, sunahachi yūshi no ken kagiru tokoro arite shikaushite shōka sono anzen kōfuku wo ukuru mono aran. Kofu<sup>24</sup> tsuhi ni kore wo chinsen.*

*Sore jimmin seifu ni tai-shite sozei wo harafu no gimu aru mono ha sunahachi sono seifu no koto wo yochi kahi suru no kenri wo yū-su. Kore tenka<sup>25</sup> no tsūron ni shite mata chōchō shin ra no kore wo zeigen suru wo matazaru<sup>26</sup> mono nari. Yuhe ni shin ra hisoka<sup>27</sup> ni negafu yūshi mata kono tairi ni kōtei sezaran koto wo.<sup>28</sup> Ima minsen giin wo tatsuru no gi wo kobamu mono ihaku. "Waga tami fugaku muchi,<sup>29</sup> imada kaimei no eki ni susumazu, yuhe ni konjitsu minsen giin wo tatsuru<sup>30</sup> naho masani hayak'aru beshi" to. Shin ra omohe-raku<sup>1</sup> moshi hatashite makoto ni sono ifu tokoro<sup>32</sup> no gotoki ka, sunahachi kore wo shite gaku katsu chi shikaushite kin ni kaimei no eki ni susumashimuru no michi sunahachi minsen giin wo tatsuru ni ari. Nani to nareba,<sup>33</sup> sunahachi konjitsu waga jimmin wo shite<sup>34</sup> gaku katsu chi ni kaimei no eki ni susumashimen to su,<sup>35</sup> madzu sono tsūgi kenri wo hōgo seshime,<sup>36</sup> kore wo shite, jison jichō, tenka to yūroku wo tomo ni suru no kishō wo okosashimen to suru ha, kore wo okosashimen to suru ha, kore wo shite<sup>37</sup> tenka no koto ni adzukurashimuru ni ari. Kaku no gotoku<sup>38</sup> shite, jimmin sono korō ni yasunji, fugaku muchi midzukara amanzuru mono imada kore arazaru nari.<sup>39</sup> Shikaushite ima sono midzukara gaku katsu chi ni shite midzukara sono kaimei no eki ni iru wo matsu. Kore hotondo hiaku nen kasei wo matsu no rui nari. Hana-hadashiki ha<sup>40</sup> sunahachi ima niwaka ni giin wo tatsuru ha kore tenka no gu*

*wo atsumuruni sugizaru nomi to ifu ni itaru. A ! nanzo mid-zukara ogoru no hanahadashiku,*<sup>41</sup> *shikaushite sono jimmin wo miru no betsujō taru ya !*<sup>42</sup> *Yūshi chiu chikō moto yori hito ni suguru mono aran, shikaredomo idzukunzo gakumon yūshiki no hito yo*<sup>43</sup> *mata shojin ni suguru mono arazaru wo shiran ya ?*<sup>44</sup> *Kedashi tenka no hito kakunogotoku besshi subekarazaru nari. Moshi hata besshi subeki mono to seba, yūshi mata sono uchi no itsujin narazu ya ? Shikaraba sunahachi hitoshiku kore fugaku mushiki nari. Kinkin yūshi no sensai to jimmin no yoron kōgi wo haru to sono kengu fushō hatashite ikan zo ya ? Shin ra ifu. Yūshi no chi mata kore wo ishin izen ni miru, kanarazu sono susumishi mono naran. Nani to nareba,*<sup>45</sup> *sunahachi ningen ni chishiki naru mono ha kanarazu sono kore wo mochiyuru ni shitagahite susumu mono nareba nari. Yuhe ni ihaku. “Minsen giin wo tatsu kore sunahachi jimmin wo shite gaku katsu chi ni shikaushite kiu ni kaimei no eki ni susumashimuru no michi nari”*<sup>46</sup> *to. Katsu sore seifu no shoku sono yoroshiku hō-shite mochite mokuteki to nasubeki mono jimmin wo shite, shimpō suru wo eseshimuru*<sup>47</sup> *ni*<sup>48</sup> *ari. Yuhe ni sōmai no yo yaban no zoku sono tami yūmō bōkan shikaushite shitagafu tokoro*<sup>49</sup> *wo shirazu. Kono toki ni atarite seifu no shoku moto yori kore wo shite shitagafu tokoro wo shirashimuru*<sup>50</sup> *ni ari. Ima waga kuni sudeni sōmai ni arazu. Shikaushite waga jimmin no jūjun naru mono*<sup>51</sup> *sudeni kwajin to su.*<sup>52</sup> *Shikaraba sunahachi konjitsu waga seifu no yoroshiku mochite sono mokuteki to nasubeki mono sunahachi minsen giin wo tate, waga jimmin wo shite,*<sup>53</sup> *sono kani no ki wo okoshi, tenka wo bunnin suru no gimu wo benchi shi, tenka no koto ni sanyo shi, eseshimuru ni ari. Sunahachi kōkoku no hito mina dōshin nari.*

*Sore seifu no tsuyoki mono nani wo mochite kore wo itasu ya ? Tenka jimmin mina dōshin nareba nari. Shin ra kanarazu towoku kiuji wo hikite kore wo shō-sezu, katsu saku jūgwatsu seifu no henkaku ni tsukite, kore wo ken-su. Kiu*

*kiu ko sore ayafuhi kana! Waga seifu no koritsu suru ha nanzo ya? Saku jiu gwatsu seifu no henkaku tenka jimmin no kore waga tame ni kiseki seshi mono ikubaku<sup>54</sup> ka aru? Tada kore ga tame ni kiseki sezaru nomi narazu, tenka jimmin no bô to shite kore wo shirazaru mono jiu ni shite<sup>55</sup> hakku ni oru. Tada heitai no kaisan ni odoroku nomi.<sup>56</sup> Ima minsen giin wo tatsuru ha sunahachi seifu jimmin no ahida ni jôjitsu yûtsû shikaushite ahi-tomo ni ahasete ittai to nari, kuni hajimete mochite<sup>57</sup> tsuyokarubeshi; seifu hajimete mochite tsuyokarubeki nari.*

*Shin ra sudeni tenka no tairi ni tsukite kore wo kihame, waga kuni konjitsu no ikihohi ni tsukite kore wo jitsu ni shi, seifu no shoku ni tsukite kore wo ronji, oyobi saku jiu gwatsu seifu no henkaku ni tsukite kore wo ken-su. Shikaushite shin ra no midzukara shin ra no setsu wo shinzuru koto iyo-iyo atsuku, setsu ni ifu—"Konjitsu tenka wo iji shinki suru no michi tada minsen giin wo tate, shikaushite tenka no kôgi wo haru ni aru nomi" to.<sup>58</sup> Sono hôhô tô<sup>59</sup> no gi no gotoki<sup>60</sup> shin ra kanarazu kore wo kokoni ihazu. Kedashi jiu-su-mai-shi<sup>61</sup> no yoku kore wo tsukusu mono ni arazareba nari. Tada shin ra hisoka<sup>62</sup> ni kiku "konjitsu yûshi jichô no setsu ni yori koto ohoku injun wo tsutome, yo no kaikaku wo ifu mono wo moku-shite keikei shimpô to shi, shikaushite kore wo kobamu ni 'naho hayaki' no niji wo mochite su" to. Shin ra kofu<sup>63</sup> mata kore wo benzen.*

*Sore keikei shimpô to ifu mono<sup>64</sup> moto yori shin ra no kaisezaru tokoro, moshi hatashite koto sôsotsu ni idzuru mono wo mochite keikei shimpô to suru ka, minsen giin naru mono ha mochite koto wo teichô ni suru tokoro no mono<sup>65</sup> nari: kakushô fuwa ni shite shikaushite henkô no sai koto hommatsu kwankiu no jo wo shusshi hisshi no shisetsu ahi-mizaru mono wo mochite<sup>66</sup> keikei shimpô to suru ka, kore kuni ni teiritsu naku yûshi jini hôkô sureba nari. Kono futatsu no mono araba sunahichi masa ni sono minsen giin no tatezunba arubekara-*



*zaru*<sup>67</sup> *no yuen wo shô-suru wo miru nomi.* *Sore shimpo naru mono ha tenka no shibi nari, jiji butsubutsu shimpo sezunba arubekarazaru.* *Shikaraba sunahachi yûshi kanarazu shimpo no niji wo tsumi suru atahazu.* *Sono tsumi suru tokoro*<sup>68</sup> *kanarazu keikei no niji ni todokaran ; keikei no niji minsen giin to katsute ahi kanshō sezaruru nari.*

“*Naho hayaki*” *no niji no minsen giin wo tatsuru ni okeru,*<sup>69</sup> *shin ra tada ni kore wo kai-sezaruru nomi narazu, shin ra no ken masa ni kore to ahi-han-su.* *Ikan*<sup>70</sup> *to nareba, konjitsu minsen giin wo tatsuru*<sup>71</sup> *mo naho osoraku ha saigetsu no hisashiki wo machi shikaushite nochi hajimete sono*<sup>72</sup> *jiubun gambi wo kisuru ni itaran.* *Yuhe ni shin ra ichijitsu mo tada sono tatsu koto no osokaran koto wo osoru.* *Yuhe ni ihaku “shin ra tada sono hantai wo miru momi” to.*

*Yûshi no setsu mata ifu ‘Yôbei kakkoku konjitsu no giin naru mono ha itchô isseki ni setsuritsu seshi no giin ni arazu, sono shimpo no zen wo mochite kore wo itaseshi mono nomi, yuhe ni waga konjitsu niwaka ni kore wo mo-suru wo ezu’*<sup>73</sup> *to.* *Sore shimpo no zen wo mochite kore wo itaseshi mono ani*<sup>74</sup> *hitori giin nomi naran ya ? Ohoyoso hiaku no gakumon gijitsu kikai mina shikaru nari.* *Shikaru ni kare suhiaku nen no hisashiki wo tsumite*<sup>75</sup> *kore wo itaseshi*<sup>76</sup> *mono ha kedashi mayeni seiki naku, mina midzukara kore wo keiken hatsumeï seshi nareba nari.* *Ima ware sono seiki wo eramite kore wo toraba nanzo kuwadate-oyobubekarazaran ya.*<sup>77</sup> *Moshi waga midzukara jôki no ri wo hatsumeï suru wo machi, shikaushite nochi, ware hajimete jôki kikai wo mochiyuru wo ubeku,*<sup>78</sup> *denki no ri wo hatsumeï suru wo machi shikashite*<sup>79</sup> *nochi ware hajimete denshin no sen wo ga-suru wo ubeki to suru ka ? Seifu ha masa ni te wo kudasu no koto nakarubeshi.*

*Shin ra sudeni sudeni konjitsu waga kuni minsen giin wo tatezunba arubekarazaru yuen oyobi*<sup>80</sup> *konjitsu waga kuni jimmin shimpo no do yoku kono giin wo tatsuru ni tayuru koto wo benron suru mono ha*<sup>81</sup> *sunahachi yûshi no kore wo kobamu*

*mono wo shite kuchi ni seki suru tokoro nakarashimen to ni arazu, kono giin wo tatsuru tenka no kôron wo shinchô shi jimmin no tsûgi kenri wo tate, tenka no genki wo kobu shi, mochite<sup>82</sup> shôka shinkin shi kunshin ahi-ai shi waga teikoku wo iji shinki shi kôfuku anzen wo hôgo sen koto wo hosshite nari. Kofu sahiwahi ni kore wo erabi-tamahan koto wo.*

## TRANSLATION.

The opinions contained in the Memorial hereto annexed which we have the honour to address to you having constantly been held by us, and some of us during our period of office having repeatedly memorialized you on the same subject, an understanding was come to that after the embassy despatched to the allied powers in Europe and America should have observed the actual condition (of affairs) also, steps should be taken after due consideration of the circumstances. But although several months have elapsed since the return of the embassy to this country, we do not learn that any measures have been adopted. Of late the popular mind has been agitated, and mutual distrust has sprung up between the governors and the governed (lit. the upper and the lower), and a state of things has arrived in which it cannot be denied that there are signs of destruction and ruin being ready to break forth at any moment. The cause of this we profoundly regret to say is, in effect, the suppression of the general opinion of the Empire as ascertained by public discussion.

We trust that you will give this matter due consideration.

17th January, 1874.

SOEJIMA TANEOMI, Samurai of the Saga ken.

GOTÔ SHÔJIRÔ, Samurai of the Tôkiô-Fu.

ITAGAKI TAISKE, Samurai of the Kôchi ken.

ETÔ SHIMPEI, Samurai of the Saga ken.

MITSUOKA HACHIRÔ, Samurai of the Tsuruga ken.

YURI KIMMASA, Samurai of the Tsuruga ken.

KOMURO NOBUO, Samurai of the Miôdô ken.

OKAMOTO KENZABURÔ, Samurai of the Kôchi ken.

FURUSAWA URÔ, Samurai of the Kôchi ken.

To the Hon'ble Members of the SA-IN.

When we humbly reflect upon the quarter in which the governing power at present lies, we find that it lies not with the Crown (the imperial house) above, nor with the people below but with the officials alone. We do not deny that above the officials respect the Crown, and yet the Crown is gradually losing its prestige (lit. honour and splendour), nor do we deny that below they protect the people, and yet the manifold decrees of government appear in the morning and are changed in the evening, the administration is conducted in an arbitrary manner, rewards and punishments are prompted by partiality, the channel by which the people should communicate with the government is blocked up and they cannot state their grievances. Is it hoped that the Empire can be peacefully ruled in this manner? Even a child three feet high knows that it cannot be done. We fear, therefore, that if this continues, and a reform is not effected, the state will be ruined. Unable to resist the promptings of our patriotic feelings, we have sought a means of rescuing it from this danger, and we find it to consist solely in developing public discussion by the Empire. The only means of developing public discussion is the establishment of a council-chamber chosen by the people. Then a limit will be placed to the power of the officials, and both governors and governed will obtain peace and prosperity. We ask leave, then, to make some remarks on this subject.

The people, whose duty it is to pay taxes to the government, possess the right of sharing in the direction of their government's affairs, and of approving or condemning. This being a principle universally acknowledged, it is not necessary for us to waste words in discussing it. We therefore humbly



pray that the officials will not resist this great truth. Those who now oppose the establishment of a council-chamber chosen by the people say : " Our people are wanting in culture and intelligence, and have not yet advanced into the region of enlightenment. Therefore it must necessarily be too early yet to establish a council-chamber elected by the people." It is our opinion that if it really be as they say, then the way to give to the people culture and intelligence, and to cause them to advance swiftly into the region of enlightenment is to establish a council-chamber chosen by the people. For in order to give our people culture and intelligence and to cause them to advance into the region of enlightenment, they must in the first place be induced to fulfil their duties and protect their rights, to respect and value themselves, and must be inspired with a spirit of sympathy with the griefs and joys of the Empire, which can only be done by giving them a voice in the concerns of the Empire. It has never happened that under such circumstances the people have been content to remain in a backward condition or have been satisfied with want of culture and intelligence. To expect now that they will acquire culture and intelligence by themselves and advance by themselves into the region of enlightenment, is very much like " waiting a hundred years for the water to clear."\* The worst argument they put forward is that to establish a council-chamber at once would be simply to assemble all the blockheads in the Empire. What shocking self-conceit and arrogant contempt for the people this indicates ! No doubt amongst the officials there are men who surpass others in intelligence and ingenuity, but how do they know that the world does not also contain men who surpass the multitude in learning and knowledge ? Wherefore the

\* A quotation from the *Tsochuan*. The Yellow river is said to be a muddy stream, but to become clear at intervals of a thousand years. The text says " a hundred," which is no doubt a slip of the pen.

people of the Empire should not be treated with such contempt. Admitting that they deserve to be treated with contempt, are the officials themselves not a part of the nation, in which case they also are wanting in culture and intelligence? Between the arbitrary decisions of a few officials and the general opinion of the people as ascertained by public discussion, where is the balance of wisdom and stupidity? We believe that the intelligence of the officials must have made progress as compared with what it was previous to the Reformation,\* for the intelligence and knowledge of human beings increase in proportion as they are exercised. Therefore we have said that to establish a council-chamber chosen by the people would promote the culture and intelligence of the people and cause them to advance rapidly into the region of enlightenment. It is further the duty of a government and the object which it ought to promote in the fulfilment of that duty to enable the people to make progress. Consequently in uncivilized ages, when manners were barbarous, and the people fierce, turbulent, and unaccustomed to obey, it was of course the duty of a government to teach them to obey; but our country is now no longer uncivilized, and the tractableness of our people is already excessive. The object which our government ought therefore now to promote is by the establishment of a council-chamber chosen by the people to arouse in our people a spirit of enterprise, and to enable them to comprehend the duty of participating in the burdens of the Empire and sharing in the direction of its affairs, and then the people of the whole country will be of one mind.

What is it that makes a government strong? It is by the people of the Empire being of one mind. We need not prove this by quoting ancient historical facts. We will show it by the change in our government of October last. How great

\* *I.e.* The restoration of the Mikado's government.

was its peril ! What is the reason of our government standing isolated ? How many of the people of the Empire rejoiced at or grieved over the change in the government of October last ? Not only was there neither grief nor joy on account of it, but eight or nine out of every ten of the people of the Empire were utterly ignorant that it had taken place, and they were only surprised at the disbanding of the troops. The establishment at present of a council chamber chosen by the people will create community of feeling between the government and the people, and they will mutually unite into one body. Then and only then will the country be strong. Then and only then will the government be strong.

We have now investigated the question in the light of universal principles ; we have shown the truth in regard to it by reference to the tendencies of the day in this country ; we have discussed it in reference to the duties of a government, and have tested it by the case of the change which occurred in our government in October last. Our belief in the justice of our views is strengthened, and we earnestly contend that the only way to maintain and develope the destinies of (lit. to move up) the Empire is to establish a council-chamber chosen by the people and to develope public discussion by the Empire. We will not here enlarge upon the means by which the idea is to be wrought out, as that would occupy too much space.

We are informed that the present officials, under the pretence of being conservative, are generally averse from progress. They call those who advocate reforms "the rash progressists," and oppose them with the two words "too early." We ask leave to make an explanation here.

In the first place we do not comprehend the phrase "rash progression." If by "rash progression" is meant measures which are heedlessly initiated, then it is a council-chamber

chosen by the people which will render them prudent. Do they mean by "rash progression" the want of harmony between the different departments of the government and its consequences, viz., the disturbance, during a period of change, of the sequence of beginning and end, of not urgent and urgent, and the incongruity of this measure with that? The cause of this is the want of a fixed law in the country, and the fact that the officials abandon themselves to the promptings of their own inclinations. These two facts we look upon as precisely a confirmation of the reasons which render it necessary to establish a council-chamber chosen by the people. Progress is the most beautiful thing in the world, and is the law of all things moral and physical. Officials cannot condemn this word "progress": their condemnation must be confined to the word "rash," which has no connexion with a council-chamber chosen by the people.

We are not only simply unable to comprehend what the words "too early" have to do with a council-chamber elected by the people, but our opinion is directly the opposite of this. For if a council-chamber chosen by the people were established to-day, we may fairly suppose that it could not be expected to be in complete working order until months and years had elapsed. We are only afraid therefore of a single day's delay in establishing it, and therefore we say that we hold the opposite of this opinion.

We shall mention another argument of the officials. They say that the council-chambers now existing in European and American States were not formed in one morning or one evening, but were only constituted by gradual progress, and therefore we cannot to-day copy them suddenly. But gradual progress has not been the case of council-chambers only; the same is the case with all branches of learning and science and mechanical art. The reason why foreigners have perfected this only after the lapse of centuries is that no rules existed

previously, and these were all discovered by them for themselves by actual experience. If we now select these rules and adopt them, why should we not be successful in our endeavours? If we are to delay using steam machinery until we have discovered the principles of steam for ourselves, or to wait until we have discovered the principles of electricity before we construct an electric telegraph, our government will be unable to set to work.

Our object in seeking to prove that a council-chamber elected by the people ought to-day to be established in our country, and that the degree of progress amongst the people of this country is sufficient for the establishment of such a council-chamber, is not to prevent the officials from making use of various pretexts for opposing it, but we are animated by the desire that by establishing such a council-chamber public discussion by the Empire may be developed, the duties and rights of the people be established, the spirit of the Empire be roused to activity, the affection between governors and governed be made closer, sovereign and subject be brought to love each other, our imperial country be maintained and its destinies developed, and prosperity and peace be assured to all. We shall esteem ourselves fortunate if you will adopt our suggestions.

#### NOTES.

<sup>1</sup> *Soregashi ra*, "certain persons," "we." <sup>2</sup> *Tatematsuri* is written in the Chinese order before the noun which it governs.—<sup>3</sup> *Ni* is not written, but must be supplied in reading.—<sup>4</sup> *Oyobi* is also written before its noun.—<sup>5</sup> *Tokoro* is something like "whereas." It is represented in the translation by the *ing* of "having."—<sup>6</sup> *Yô-bei*. *Yô*, the first syllable of *Yôropa*, Europe: *bei* is for *me*, the second syllable of America.—<sup>7</sup> *Mo*. Not only the arguments of the memorialists, but actual observation on the spot "also."—<sup>8</sup> *Ahi* has little meaning here.—<sup>9</sup> *Kore* is inserted before *ari* in imitation of Chinese construction. It is superfluous.—<sup>10</sup> *Shikaru ni*, lit. "in its being so," *i.e.* "although this was so."—<sup>11</sup> *Safurahedomo*, pronounced *sôraedomo*.—<sup>12</sup> *Mafushi-gataki*. This compound is written in



the Chinese order.—<sup>13</sup> *Gi*, “matter.” This word is qualified by the whole passage from *sakkon* on.—<sup>14</sup> *Itari*, “matter,” lit. “go.”—<sup>15</sup> *Togeru-rubeku*. *Togeru* is the conclusive of the passive (used as a honorific) of the verb “*togeru*,” “to complete.”—<sup>16</sup> *Furusaha Urô*, &c. The signatures are in the opposite order to what we should expect, the most honourable position being in Japanese that next the name of the person addressed. *Furusaha*, although his name occupies the least honourable place, is believed to be the actual writer of this Memorial.—<sup>17</sup> The *Sa-in* is no longer in existence. It was a board associated with the Council of State. One of its duties was to examine all memorials presented to the Government.—<sup>18</sup> *Shin ra*, “your servants,” “we,” only used in addressing the Government.—<sup>19</sup> *Fushite*, lit. “with the face to the ground.”—<sup>20</sup> *Sore* is superfluous. It is inserted in imitation of a Chinese construction.—<sup>21</sup> *Aratamezu* is conditional. The omission of *ba* is characteristic of the semi-Chinese style.—<sup>22</sup> *Nomi* at the end of a sentence is an imitation of Chinese.—<sup>23</sup> *Haru*, lit. “to stretch.”—<sup>24</sup> *Kofu*. In ordinary Japanese this verb would be at the end of the sentence instead of at the beginning.—<sup>25</sup> *Tenka* sometimes means “Japan” only; sometimes, as here, “the universe.”—<sup>26</sup> *Matazaru*, for *matazu aru*, “does not wait for,” i.e., “does not require.”—<sup>27</sup> *Hisoka ni*, “privately,” hence “humbly.” This application of *hisoka ni* is in imitation of Chinese, where the character corresponding to this word has also this secondary meaning.—<sup>28</sup> *Koto wo*. *Koto* is governed by the verb *negafu* which precedes it. This is a Chinese construction.—<sup>29</sup> *Fugaku muchi*. Supply *ni te* after these words.—<sup>30</sup> *Tatsuru* is a noun (“the establishment”) nominative to *hayakaru-beshi*. In proper Japanese *tatsuru* would have some particle, as *no* or *ha*, added to it to show that it is a noun. The semi-Chinese style, however, rejects particles as far as possible.—<sup>31</sup> *Omoheraku* is *omoheru*, perfect of *omofu* and *aku*, a termination which gives the verb the force of a noun. *Shin ra omoheraku*, “our opinion (is that).”—<sup>32</sup> *Ifu tokoro*, “that which they say.” *Tokoro* is here the relative.—<sup>33</sup> *Nani to nareba*. “Because it is what?” i.e. “for what reason?”—<sup>34</sup> *Waga jimmin wo shite*. *Shite* is altogether superfluous.—<sup>35</sup> *Su*. By a Chinese construction for the hypothetical *seba*.—<sup>36</sup> *Seshime*. Causative of *suru*, “to do,” “to make.”—<sup>37</sup> *Kore wo shite*. *Shite* is again superfluous. It adds nothing to the sense, is unnecessary for the grammar, and is only inserted in blind imitation of Chinese.—<sup>38</sup> *Kaku no gotoku*. The Chinese characters for these two words are written in the reverse order to that in which they are read.—<sup>39</sup> *Arazaru nari*. A circumlocution for *arazu*.—<sup>40</sup> *Hanahadashiki ha*. “The worst is.....to *ifu ni itaru*, that they proceed to say.”—<sup>41</sup> *Ha*



*nahadashiku*. Adverbial form, the sentence not ending till *betzujo taru-ya*.—<sup>42</sup> *Betsujo taru ya*. *Ya* is an interjection merely. *Taru* is in the attributive form, owing to the sentence containing the interrogative *nanzo*.—<sup>43</sup> *Yo*, for *yo ni* or *yo no naka ni*.—<sup>44</sup> *Shiran ya*. *Ya* is here the interrogative particle.—<sup>45</sup> *Nani to nareba.....nareba nari*. "Because of what is it? It is because....."—<sup>46</sup> *Michi nari to*. *To* is joined with *ihaku* two lines back.—<sup>47</sup> *Esehimuru*. *E* is the root of *uru*, "to get," and *seshimuru* the causative of *suru*, "to do."—<sup>48</sup> *Ni ari*. *Ni* is often, as here, the sign of the predicate of a proposition.—<sup>49</sup> *Shitagafu tokoro*. "Where to be obedient."—<sup>50</sup> *Shirashimuru*, causative of *shiru*, "to know."—<sup>51</sup> *Mono* in the semi-Chinese style is often equivalent to the particle *ha* of proper Japanese.—<sup>52</sup> *Su*, conclusive form of *suru*, "to make," "to account."—<sup>53</sup> *Jimmin wo shite*, equivalent to *jimmin ni* of proper Japanese.—<sup>54</sup> *Ikubaku ka aru*. *Aru*, the attributive, instead of *ari*, the conclusive, owing to the interrogative which precedes.—<sup>55</sup> *Jiu no shite*. *Shite* would be omitted in proper Japanese.—<sup>56</sup> *Nomi*, a Japanese word, is written with the two Chinese characters 而巴.—<sup>57</sup> *Mochite*, 'by this means.'—<sup>58</sup> *Kôgi wo haru ni aru nomi to*. *To* refers back to *setsu ni ifu*.—<sup>59</sup> *Hôhô tô*. *Tô* marks the plural.—<sup>60</sup> *Gotoki* properly means "such matters as," but in the semi-Chinese style it has often very little meaning. It has been entirely omitted in the translation.—<sup>61</sup> *Jiu-su-mai-shi*. "More than ten sheets of paper."—<sup>62</sup> *Hisoka ni*, "secretly," must not be understood too literally. It merely means that they have heard from some one whom it is unnecessary to name.—<sup>63</sup> *Shinra kofu*. The Japanese construction would be *shinra mata kore wo benzen koto wo kofu*.—<sup>64</sup> *Mono* would be *ha* in proper Japanese.—<sup>65</sup> *Teichô ni suru tokoro no mono*, "a thing which renders prudent." *Tokoro* is here a relative.—<sup>66</sup> *Mochite* is here superfluous.—<sup>67</sup> *Tatezunba arubekarazu*. *Tatezunba*. *N* is inserted for euphony. It is pronounced *m*. This phrase is equivalent to the colloquial *tateneba naranu*, "must erect or establish."—<sup>68</sup> *Sono tsumi suru tokoro*. "That which they blame."—<sup>69</sup> *Tatsuru ni okeru*. *Okeru* would be *ni oite* or *ni tsuite* in ordinary Japanese.—<sup>70</sup> *Ikan* (for *ikani*) *to nareba*. See above, *nani to nareba*.—<sup>71</sup> *Tatsuru mo* would be in ordinary Japanese *tatsu to ihedomo*, or in the spoken language, *tatetemo*.—<sup>72</sup> *Sono* qualifies *kisuru*. "Its attaining perfection."—<sup>73</sup> *Mo-suru wo ezu*. "We do not get the imitating," i.e., "We are unable to imitate."—<sup>74</sup> *Ani* is placed at the beginning of an interrogative clause and shows that a negative answer is expected.—<sup>75</sup> *Suhiaku nen no hisashiki wo tsumite*. "Accumulating the length of several hundred years."—<sup>76</sup> *Itaseshi mono ha.....nareba nari*. "Their having done this.....is because".....*Mono* is super-

fluous.—<sup>77</sup>*Kuwadate-oyobu-bek'-ara-z'-ara-n-ya*. Endeavour-reach-should-be-not-be-fut.-interrog.—<sup>78</sup>*Ubeku*, conclusive form of *uru*, “to get,” “obtain,” “be able,” and *beku*, adverbial form of *beki*, “should.”—<sup>79</sup>*Shika shite* and *shikau shite* (pron. *shikô shite*) are the same, the *u* being inserted for euphony.—<sup>80</sup>*Oyobi*, “and.”—<sup>81</sup>*Benron suru mono ha*. “The reason why we maintain.” *Mono* is nominative to *nari* at the end of the sentence.—<sup>82</sup>*Mochite*. “By means of all these.”

以書翰致啓上候然者台灣蕃地之兇徒問罪之儀ニ付我政府ト清國政府ノ意見齟齬ヲ生シ談判鬱結遂ニ好和難保存場合ニ立到リ候處北京駐劄貴國全權公使閣下我辦理大臣ト彼諸大臣ノ間ニ御周旋有之別紙之通協議相整互ニ條款ヲ交換候旨右辦理大臣ヨリ官負令歸朝作日到着今日及具狀候間入御内覧候右ハ我政府ノ趣意貫徹シ兩國ノ幸福ニ到リ候儀右貴全權公使閣下ノ御盡力不少儀ト存候

依之不取敢一應及陳謝候條貴政府并在北京  
貴公使閣下エ可然御傳致被下度右謝詞申進  
度如斯候敬具

明治七年十一月十二日

外務卿寺島宗則

大不列顛國特命全權公使

ハルリーエスバークス

閣下

## VIII.

## VERSION IN ROMAN LETTERS.

*Shokan wo mochite<sup>1</sup> keijô itashi safurafu. Shikareba<sup>2</sup> Taiwan banchi<sup>3</sup> no kiôto bunzai no gi ni tsuki, waga seifu to Seikoku<sup>4</sup> seifu no iken sogo wo shôji,<sup>5</sup> dampan ukketsu<sup>6</sup> tsuhi ni kôkwa hôson shigataki baähi ni <sup>7</sup>tachi-itari safurafu tokoro, Hokkin<sup>8</sup> chiutô kikoku<sup>9</sup> zenken kôshi kakka waga benri daijin to kano shodaijin<sup>10</sup> no ahida ni go shiusen kore ari,<sup>11</sup> besshi no towori kiôgi ahitotonohi tagahi ni jôkwan wo kôkwan safurafu mune migi benri daijin yori kwanin kichô<sup>12</sup> seshime,<sup>13</sup> sakujitsu tôchaku, konjitsu gujô ni oyobi safurafu ahida, go nairan ni ire safurafu, migi ha waga seifu no shiui kwantetsu shi, riôgoku<sup>14</sup> no kôfuku ni itari safurafu gi migi<sup>15</sup> kizenken-kôshi kakka no go jinrioku sukunak'arazaru<sup>16</sup> gi to zonji safurafu. Kore ni yorite tori-ahezu ichiô shinsha ni oyobi safurafu jô kiscifu narabi ni zai Hokkin kikôshi<sup>17</sup> kakka e shikarubeku go denchi kudasaretaku, migi shaji mafushi-shinjitaku, kaku no gotoku safurafu. Keigu.*

*Meiji shichinen, jiuichi gwatsu jiuni nichi.*

*Gwaimukiô Terashima Munenori.*

*Dai Buritania koku Tokumei Zenken Kôshi*

*Haruri esu Pâkusu*

*Kakka.*

## TRANSLATION.

I have the honour to address you a letter. A difference having arisen between the views of our Government and that of China in respect to the matter of the chastisement of the savages of the barbarous part of Formosa, there was a hitch in the negotiations, and they at last reached a position in which the preservation of friendly relations was impossible. His Excellency the honourable country's Minister Plenipotentiary resident at Peking then used his good offices between our High Commissioner and their high officials. An agreement

was thus brought about and articles mutually exchanged as in the enclosure.

Our High Commissioner sent an officer back to Japan with this intelligence. This officer arrived yesterday and has made his report to me to-day. I therefore place it (the agreement) in your hands for your private perusal.

I am sensible that no small exertion has been made by His Excellency your honourable Minister before-mentioned in arriving at a result in which the views of this Government have gained acceptance, and which is fortunate for both countries. I accordingly hasten to offer to you this expression of thanks, which I beg you will be good enough to convey in a suitable manner to the honourable Government and to the honourable Minister at Peking.

I wish to offer the above thanks. Thus it is.

With respect.

November 12th, 1874.

TERASHIMA MUNENORI,  
Minister for Foreign Affairs.

To His Excellency Sir HARRY S. PARKES,  
Envoy Extraordinary and Minister Plenipotentiary of  
Great Britain.

#### NOTES.

This is a specimen of the style of official letters.

<sup>1</sup>*Shokan wo mochite*. *Wo* is not written, but is always supplied in reading. *Mochite* is pronounced *motte*. In writing this phrase, the Chinese order of the characters is followed, that for *mochite* coming first.—<sup>2</sup>*Shikareba*, lit. "this being so." To *shikareba* inclusive may be freely rendered "I have the honour to inform you that—".—<sup>3</sup>*Taiwan banchi* is for *Taiwan no banchi*.—<sup>4</sup>*Seikoku*. *Sei*, in Chinese *Tsing*, is properly the name of the Manchu dynasty of Emperors of China. *Seikoku* is the ordinary word for China in official correspondence.—<sup>5</sup>*Shôji*, adverbial form of *shôzuru*, from *shô*, "producing," and *suru*, "to do."—<sup>6</sup>*Ukketsu*. After *ukketsu* must be understood *shite*. The constant omission of unimportant words and particles is characteristic of the semi-Chinese style.



—<sup>7</sup> *Tachi* has little meaning here.—<sup>8</sup> *Hokkin*. *Ni* must be understood after *Hokkin*.—<sup>9</sup> *Kikoku*. “The honourable country,” *i.e.*, your country.—<sup>10</sup> *Sho daijin*. *Sho* marks the plural.—<sup>11</sup> *Kore ari*. *Kore* is superfluous in Japanese : it is introduced in imitation of the Chinese construction.—<sup>12</sup> *Kichô*, “return to court,” *i.e.*, to Japan.—<sup>13</sup> *Seshime*. Adverbial form of *seshimuru*, the causative of *suru*, “to do.” The character for this word is placed Chinese-fashion before the noun which it governs.—<sup>14</sup> *Riôgoku*. *Goku* is for *oku*, “country.”—<sup>15</sup> *Migi*, “the right,” corresponds to “the above mentioned,” Japanese being written from right to left.—<sup>16</sup> *Sukunakarazaru*, *i.e.*, *sukunaku ara-zu aru* is represented by the two characters 不<sub>レ</sub>少, the first of which represents *zu*, and the other the remainder.—<sup>17</sup> *Kikôshi*, “the honourable minister,” *i.e.*, your country’s minister.

一、若啓上然、昨、日、未、能、以、之、言、以、答、所、問、殊、爲、  
 息、之、致、且、爲、所、言、之、以、無、情、之、所、爲、且、其、席、間、之、言、  
 後、中、感、謝、之、至、存、心、之、至、亦、以、語、中、之、言、本、培、養、書、  
 而、以、所、述、一、中、之、情、亦、以、一、覽、之、所、以、夜、亦、昨、日、之、言、  
 而、後、之、言、亦、以、其、以、之、言、之、毒、亦、以、之、言、之、言、  
 如、此、情、勢、之、言、

八月七日

松田敬之

竹中良介様

中下

一筆啓上然ハ昨日ハ參館御丁寧御饗應殊愚  
息迄被召寄重々御懇情忝存候且長席縷々御清  
談感謝之至存候其節御話申上候草木培養書  
原書御廻シ申上候條御一覽被下度候昨日之令ハ  
間違之書類テ甚以御氣之毒存候早々右得貴意度  
如此候敬具

八月七日

松田敬藏

竹中良介様

貴下

## IX.

## VERSION IN ROMAN LETTERS.

*Ippitsu<sup>1</sup> keijô. Shikareba sakujitsu ha sankan<sup>2</sup> go teinei go kiôô, koto ni gusoku made meshi-yoserare, jiu-jiu go konsei katajikenaku zonji safurafu. Katsu chôseki ruru go seidan kansha no itari ni zonji safurafu. Sono setsu on hanashi-mafushi-age safurafu sômoku baiyôsho gensho on mahashi-mafushi-age safurafu jô,<sup>3</sup> go ichiran kudasaretaku-safurafu ; sakujitsu no bun ha machigahi no shorui nite hanahada mochite on kinodoku ni zonji safurafu. Sôsô migi kiï etaku,<sup>4</sup> kaku no gotoku<sup>4</sup> ni safurafu. Keigu.*

*Hachigwatsu nanoka.*

*Matsuda Keizô.*

*Takenaka Riôsuke sama*

*Kika.*

## TRANSLATION.

I address you a stroke of the pen.

I am grateful for your extreme kindness in entertaining me so courteously when I visited your residence yesterday, and especially for having invited my son also. Further, I feel that your conversation at our long interview is matter for thankfulness. I beg now to send you the originals of the papers on the rearing of plants and trees which I then spoke to you of, and hope you will peruse them. I am extremely sorry that those I brought yesterday were the wrong papers.

In haste. Please take note of the above. Thus it is.

With respect.

August 7th.

MATSUDA KEIZÔ.

TO TAKENAKA RIÔSUKÉ, Esq.

## NOTES.

This is a specimen of the ordinary style of a private letter. The version in the current hand is a facsimile of the original, the version in square character being added for the sake of comparison.

<sup>1</sup> *Ippitsu*, for *ichi hitsu*, "one pen." Almost all Japanese letters begin by this or one of the numerous phrases of similar meaning, and go on with *shikareba*, "this being so," &c.—<sup>2</sup> *Sankan*. The construction here is very elliptical. The full construction would be *sankan no toki go teinei no kiôô wo uke*.—<sup>3</sup> *Jô*. See p. 78.—<sup>4</sup> *Kiï etaku, kaku no gotoku*. In writing these phrases, the Chinese order of the characters is followed.

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